

Nel nostro paese cinque donne su cento sarebbero state rapite dagli Ufo, e poi riportate a terra dopo un'operazione per pilotarne la volontà

Gli alieni preferiscono le italiane

Al simposio di San Marino sugli avvistamenti chiesta l'apertura degli archivi segreti statali

Le persone condotte sulle astronavi ricorderebbero l'esperienza. A gennaio un oggetto volò su Roma a 27 mila km l'ora

di ANNA MARIA TURI

SECONDO recenti statistiche ufo-logiche, molte donne italiane, nella percentuale del 5,22 per cento, sono state rapite dagli alieni, che se ne rendono conto o meno. Ma la percentuale dei maschi italiani vittime dell'*abduction* è, anche se di poco, superiore. Se ne parla a San Marino, al quinto simposio internazionale sugli Ufo.

La prima giornata è stata dedicata ad un problema politico militare che riguarda l'Italia, da sempre meta preferita di incursioni aliene, dicono gli ufologi: prove alla mano, ma soprattutto dal '96 ad oggi. Ci avvertirono già gli americani poco dopo la fine della seconda guerra mondiale. Il ricercatore Antonio Chiumento, di Pordenone, ha mostrato una serie di filmati dei primi mesi del '97 con squadriglie di ufo che piombano sulla base Nato di Aviano, da dove subito dopo si levano 30-35 aerei americani a tentare di sbarrare il passo. È accaduto il 27 febbraio, tra le ore 19,30 e le 22, e la cosa si è ripetuta il 6 marzo dalle 18,30 alle 22,15 quando una moltitudine di ufo captati dal radar piombava dall'alto su Aviano andando poi verso l'aeroporto Marco Polo e tornando quindi indietro. Altra storia, all'aeroporto di Fiumicino il 6 gennaio '97: esistono i tracciati radar che mostrano come un ufo sia apparso e da velocità praticamente nulla sia passato a quella dei 27 mila chilometri all'ora. Sempre ad Aviano, due mesi fa, una foto ha immortalato due luci dietro un aereo Stealth; quello che sfugge al radar. Gli americani hanno parlato di "gabbiani", ma hanno richiesto il negativo della foto.

La maggior fonte di notizie ufo-logiche provengono dalle persone rapite che avrebbero soggiornato nelle astronavi. Costoro, si è detto, spesso hanno una pallina nel cranio che è stata introdotta loro attraverso la narice destra. Queste persone ricordano l'operazione quando vengono poste sotto ipnosi. Gli aggeggi sono risultati visibili alle radiografie al cranio e alla risonanza magnetica laterale: avrebbero il compito di irradiare dei particolari campi magnetici pulsanti nella ghiandola pineale per provocare un'alterazione ormonale della melanina e della serotonina. Il rapito vivrebbe uno stato di percezione al-

terata, di confusione mentale, di incapacità di ricordare. La pallina infatti non sarebbe altro che lo strumento con cui gli alieni riuscirebbero a pilotare la volontà di noi poveri terrestri. E molti di noi sarebbero di fatto pilotati.

Corrado Malanga, chimico dell'università di Pisa, ha studiato diversi casi italiani, tra cui quello del 27enne Valerio Lonzi, di Genova. «A quindici quando era scout — dice Malanga — il giovane al campeggio fu circondato da molte stelle luminose e poi non si ricordò altro. Dopo 45 minuti si svegliò con tre cicatrici sulle schiena di 15 centimetri di lunghezza, tuttora esistenti. Gli esami medici stabilirono che non erano state procurate né da comuni strumenti chirurgici, né da cadute. In ipnosi il giovane ha ricordato i 45 minuti di quella notte, e non solo: addirittura tutta una vita parallela di rapimenti; dall'età di 7 anni ad oggi. A 7 anni infatti vide per la prima volta le creature grigie alte un metro e venti con tre dita, pollice opponibile, macrocefale, calde, senza palpebre: entità biologiche extraterrestri, insomma. Nella stanza circolare una specie di macchina strana gli fece poi le tre cicatrici al quinto rapimento, quello del campeggio.

L'antropologo tedesco Michael Hesemann ha infine presentato numerosi filmati da lui girati in tutto il mondo in cui si ascoltano racconti di testimoni oculari di tutte le età, si vedono in cielo ufo simili a meduse o loro tracce sull'erba dei prati. «Degli alieni giganteschi, nell'antichità, fecondarono le donne della Terra. Essi lasciarono sul terreno delle impronte da cui si desume che pesassero 500 chili. A volte la distanza fra un'orma e l'altra era di 10-12 metri. Ciò si capisce dalla lettura della Bibbia e la Cina ha scritto in un opuscolo sulle prime spie cosmiche dell'antichità. Nel '96 in Israele ci sono stati degli avvistamenti che hanno bloccato il traffico di Tel Aviv. Numerosi i casi di rapimenti ad Israele. Un uomo che tornava dall'ufficio postale si è visto avvolgere da un fascio di luce, poi ha visto se stesso all'interno di un'astronave, quindi ha contemplato degli esseri che gli spruzzavano addosso della polvere giallastra. Poi si è ritrovato su un campo di pallone nei giorni seguenti e la sua pelle si è ricoperta di piccole macchie rosse.

IL TEMPO

Sabato 7 giugno 1997

Ai confini della realtà



NUOVI INQUIETANTI RACCONTI DEI «RAPITI» DAGLI ALIENI

“Lassù qualcuno mi guida”

L'allucinante esperienza di un camionista che dice di essere stato sequestrato da esseri di un altro mondo: quando è al volante si sente dirottare da una forza misteriosa. Con un esperto cerchiamo di chiarire un altro mistero: gli «impianti» trovati nell'organismo dei «contattati»

di **PAOLA GIOVETTI**
Pisa, marzo.

Che il fenomeno degli «incontri» con esseri forse provenienti da altri mondi, e addirittura dei temporanei «rapimenti» di umani da parte di alieni, sia più vasto di quanto si potrebbe supporre, il professor Corrado Malanga, docente di chimica all'Università di Pisa e consigliere scientifico del Centro Ufologico Nazionale, lo deduce da una constatazione: ogni giorno la casistica si arricchisce di nuove segnalazioni.

«Siamo venuti a conoscenza di oltre 500 casi italiani», racconta Malanga, «di cui 180 degni di essere studiati a fondo. Il fenomeno riguarda le più diverse categorie di persone: da

A cinquant'anni dalla prima segnalazione ufficiale di un oggetto volante sconosciuto (Ufo) negli Stati Uniti da parte di un uomo d'affari, sembrano farsi sempre più frequenti i casi di persone che affermano di avere incontrato degli esseri alieni. E sempre più spesso i malcapitati raccontano, dopo essersi sottoposti a ipnosi, di incredibili rapimenti-lampo. In questa avvincente serie di articoli Visto ha ricostruito, tra i vari episodi segnalati, il sequestro di un metronotte genovese, Fortunato Zanfretta, che spiegò di essere stato catturato e posto sotto un casco da cui proveniva un calore orribile. Un tecnico di Chiavari, Valerio Lonzi, ha poi riferito un particolare sconvolgente: reca ancora sul corpo i segni di uno «strano» incontro notturno! La scorsa settimana abbiamo raccolto la testimonianza di uno studente di Chioggia, Alessandro Boscolo, e di un istruttore vicentino di arti marziali, Carlo Lenci: in entrambi i casi racconti da brivido che presentano, curiosamente, vari punti in comune.

gli insegnanti alle guardie notturne, dai camionisti alle massaie. Le esperienze di cui si è a conoscenza sono stranamente molto simili un po' dappertutto, qui in Italia come negli Stati

Uniti e in altri paesi».

Malanga non fa nomi, perché a parte il caso di Valerio Lonzi di Genova, da lui studiato, la cui indagine si è conclusa dopo due anni di ipnosi regres-

siva (ne abbiamo già parlato in questo nostro viaggio tra i «rapiti» dagli alieni), gli altri episodi sono in fase di studio e protetti dall'anonimato.

A Visto comunque il professore fa qualche anticipazione. A cominciare dalla storia di un giovane camionista della zona di Pisa. «Qualche anno fa questo ragazzo aveva la passione del motocross. Una notte verso le due sta appunto correndo in moto con quattro amici nelle vicinanze dell'aeroporto, quando tutti e cinque vedono una strana luce, una specie di stella che si abbassa rapidamente divenendo sempre più grande. In pochi istanti la luce si trasforma in un enorme disco volante che punta su di loro. I ragazzi scappano, l'oggetto li segue: continuano a veder-



«Più di cinquecento persone in Italia hanno raccontato recentemente di avere contattato degli alieni», dice Corrado Malanga (accanto), docente universitario e consigliere del Centro Ufologico Italiano. Il fenomeno degli incontri ravvicinati del quarto tipo (seguiti cioè da un rapimento) è a suo avviso più vasto di quanto si potrebbe supporre. La foto è stata fornita dalla rivista *Oltre la conoscenza*.

lo nello specchietto retrovisore finché riescono a far perdere le loro tracce. Il mio testimone rientra sconvolto a casa verso le tre e racconta tutto al padre, il quale - conoscendomi - la mattina dopo mi telefona di buon'ora pregandomi di intervenire. Vado immediatamente e intervisto il ragazzo: a botta fresca, lui mi racconta l'avvistamento, l'inseguimento, la fuga, il rientro a casa, la grande paura avuta da lui e dai suoi amici.

«Pensavo che il caso si esaurisse così; invece di recente questo ragazzo mi telefona, mi dice che fa sogni strani e che mi vuole parlare. Ha scoperto di avere una serie di piccole inspiegabili cicatrici sotto l'occhio destro, di cui allora non mi aveva parlato perché quan-

do l'avevo intervistato non si era ancora analizzato allo specchio. Riflettendo sulla sua avventura e confrontando i tempi, si era reso conto di aver avuto quella notte un vuoto spazio-temporale, come del resto i suoi compagni, che però non se la sono sentita di testimoniare. Il ragazzo sogna piccoli esseri grigi con tre dita, gli stessi che molti altri contattati hanno detto di avere visto e che io definisco robot biologici. Quegli esseri stanno davanti al letto del ragazzo, lo toccano e agiscono su di lui. Tuttora continua ad avere delle perdite di coscienza, durante il lavoro come camionista si ritrova in luoghi dove non voleva andare e ha vuoti di memoria. Con ogni probabilità i contatti

continua a pag. 76

di PAOLA GIOVETTI

Il mondo dei misteri

L'esibizione di Milingo

Mi ha positivamente colpito l'esibizione a Sanremo di Monsignor Milingo, che ha cantato accompagnato dai tamburi. Vedendolo in tivù mi si è ridestato il desiderio mai realizzato di incontrarlo di persona. Potrebbe dirmi dove ciò può essere possibile?

Roberto D. Treviso

Non ho visto la puntata del festival alla quale si riferisce, ma ne ho sentito parlare e ne ho letto sui giornali. Vuole sapere come la penso? Personalmente non vedo niente di strano nella partecipazione, in collegamento da Roma, di Monsignor Milingo al festival, visto che - a quanto mi risulta - si trattava di far conoscere un CD il cui ricavato andrà in beneficenza. Quanto alla sua domanda, so che Monsignor Milingo parteciperà a un convegno di parapsicologia che si terrà a Riccione, Centro Congressi Le Conchiglie, dal 18 al 20 aprile. In quella occasione potrà senz'altro essere avvicinato. Per maggiori informazioni si può rivolgere alle Edizioni Mediterranee che organizzano la manifestazione (06/3235194) oppure direttamente al Centro Congressi Le Conchiglie, telefono 0541/45122.

Quella vecchietta di nome Rosa

Nel 1988 mi trovavo a Padova per assistere a un signore che era stato investito sulle strisce pedonali e aveva riportato fratture in tutto il corpo. Un giorno mentre ero fuori per commissioni e camminavo su un marciapiede, all'improvviso mi sono trovata davanti una vecchietta vestita di nero. In quel punto per attraversare la strada c'erano le strisce pedonali e il traffico era notevole. La signora mi rivol-



se la parola commentando che era difficile attraversare con un tale traffico, e io annuii, dicendole che appunto stavo assistendo a un signore che era stato investito. Mi rispose che ne era al corrente. Io le chiesi se abitasse in zona e lei rispose che non aveva casa. Le chiesi come si chiamasse, e lei rispose Rosa. Io la invitai a venire a pranzo a casa del signore che assisteva e lei rispose: «Grazie, io non mangio. Dica a quel signore che guarirà e camminerà ancora». Così dicendo mi mise in mano una magnifica coroncina con crocifisso, tutta rosa, che conservo con venerazione. Mi girai verso la signora per ringraziarla, ma lei non c'era più: era scomparsa all'improvviso, così come era apparsa. Il mio assistito mi ha detto di aver avuto una matrigna che si chiamava Rosa, alla quale aveva fatto molti favori. Ora lui sta bene e cammina. Che significato può avere questa cosa?

Maria B., Ponderano

Mi sembra che il significato di questa esperienza sia uno solo: la matrigna, che si chiamava Rosa come la signora che lei ha incontrato, le si è presentata per far sapere a suo figlio infermo che non aveva dimenticato le sue cortesie, che si preoccupava per lui e che poteva assicurargli che sarebbe guarito. Altro significato non vedrei, anche perché lei non conosceva l'esistenza di questa matrigna e l'incontro è stato una sorpresa prima di tutto per lei. Si tratta di un caso molto bello di apparizione e mi fa piacere che ce l'abbia raccontato.

Indirizzate le vostre lettere a:
Visto Il mondo dei misteri
Via Rizzoli 2, 20132 Milano

segue da pag. 75

continuano: abbiamo fra l'altro scoperto che molti contattati sono repeater, cioè persone che - senza rendersene conto - hanno con gli alieni una relazione che continua nel tempo...».

Il contatto con gli alieni lascia dei segni: caratteristiche cicatrici come la cosiddetta «scucchiata», cioè un incavo sotto il ginocchio che la stragrande maggioranza dei rapiti presenta. «È dovuto», spiega Malanga, «a un prelievo osseo alla tibia fatto per scopi a noi finora ignoti. Altri segni sconvolgenti sono gli impianti, ovvero piccoli oggetti metallici che i contattati si trovano addosso e che spesso devono essere tolti per via chirurgica: avrebbero la funzione di *trova-persone* o di trasmettitori di informazioni, e non possono essere di origine terrena in quanto hanno una struttura e un peso specifico diversi a parità di materia.

«Un altro caso che sto studiando», continua Malanga, «è quello di un professore di chimica di una città del nord, che denota la «scucchiata» come il fratello esperto di informatica; non solo, la loro madre ha strani ricordi di «presenze». Di notte il professore vede figure grigie accanto al letto e, ricordando che gli era stato messo un impianto, se lo è tolto da solo dal viso, da sotto la barba, e ce lo ha dato: ora lo stiamo esaminando. Un altro caso interessante è quello di un ragazzo, che fra l'altro presenta varie cicatrici inspiegabili. A un certo punto della sua vita costui sente l'insolito desiderio di andare in vacanza in un certo paesino in Inghilterra.

«Di questa vacanza il ragazzo conserva dei flash che soltanto in ipnosi è riuscito a collegare: una sera esce dall'albergo, come in trance va in un bosco e vede un enorme piatto tondo, grande come una piazza con sopra un esserino grigio. Subito dopo sei o sette uomini lo circondano, lo prendono, lo levitano, lo fanno entrare nel disco. Qui resta un tempo che giudica di cinque giorni, ma che in realtà è di poche ore. Vede gli omini grigi e anche degli esseri alti e biondi che camminano intorno a lui, viene fatto dormire a più riprese con pozioni. Non subisce interventi, almeno non se ne accorge, ma vede una cosa strana che anche altri rapiti hanno visto: dei flaconi, tutti stranamente inclinati sul loro asse, contenenti dei feti. Un altro caso ri-

guarda una guardia notturna: mentre è in servizio presso un'azienda, viene a mancare la luce, lui va a vedere che cosa è successo e torna in stato confusionale con 40 minuti mancanti nella memoria e una cicatrice in più».

Come si fa a escludere che si tratti di fantasie?

«Noi cominciamo la nostra indagine analizzando i sogni che quasi tutte queste persone cominciano a fare dopo il «fatto»: nel sogno il subconscio consente di agguantare qualche brandello di verità, che in seguito si può verificare in stato di ipnosi. Per fortuna, abbiamo ottimi medici esperti di ipnosi che collaborano volentieri con noi. E poi ci sono le testimonianze incrociate, gli avvistamenti fatti da più persone, le cicatrici e gli impianti».

A che scopo avverrebbero questi rapimenti-lampo?

«A quanto sembra, questi rapimenti consentirebbero di effettuare degli esperimenti biologici. Loro studiano noi come noi studiamo certi animali, per esempio i delfini. Noi non seguiamo forse questi mammiferi nei loro spostamenti mettendo loro addosso dei detector, non analizziamo i loro comportamenti? È probabile che gli alieni tentino incroci fra la nostra razza e la loro: a diversi uomini sarebbe stato prelevato lo sperma e non poche donne avrebbero subito interventi agli organi di riproduzione».

Secondo lei, professore, c'è motivo di apprensione?

«Non credo proprio. Tutto questo succede da molto tempo, anche se il fenomeno sta diventando di dominio pubblico solo ora e soltanto da poco lo stiamo studiando con metodo, e non sono mai stati registrati problemi gravi, a parte il comprensibile shock che le persone subiscono. Neppure ritengo che si debbano temere invasioni da parte degli alieni: se fosse questo il loro scopo, l'avrebbero già fatto, visto che dispongono di tecnologie ben superiori alle nostre. Certo, il fenomeno esiste ed è bene che poco per volta se ne prenda atto: gli alieni sono fra noi, interagiscono con la razza umana, addirittura compiono esperimenti con noi e su di noi. Ma tutto questo potrebbe benissimo avere scopi benefici. L'unica cosa da fare è continuare a studiare».

Paola Giovetti

Nel prossimo numero:
il messaggio degli alieni

Company to stop offering alien-related insurance

From wire reports

The London company that insured the 39 members of the Heaven's Gate cult against abduction by aliens said Wednesday it stopped writing alien-related policies after the group's mass suicide.

The cult members paid \$1,000 on Oct. 10 for a policy that cov-

ered up to 50 members and would pay out \$1 million a person for abduction, impregnation or death caused by aliens.

"We don't wish to contribute to a repetition of the Heaven's Gate deaths," said Simon Burgess, managing director of the Good-fellow, Rebecca Ingrams Pearson insurance company. He said the group discovered

his company via the Internet. The 39 took their own lives last week, seeking redemption in a spaceship they believed was trailing the Hale-Bopp comet.

The beneficiary of the policy was the Society of Heaven's Gate, Burgess said. He said the cult had paid the premium and the annual policy remains in force until Oct. 9. "They would

have to prove that they were abducted," he said.

Heaven's Gate was one of 4,000 policyholders worldwide who bought alien-abduction insurance, he said, adding that Britain and the USA were the biggest markets.

Also in the cult suicide case: Five handguns, three rifles and ammunition belonging to

Debbie Tomey, la quale ha raccontato di essere stata sequestrata dagli alieni in giugno mentre si trovava a Indianapolis nel garage dei suoi genitori. Gli alieni si sono scusati con lei per averle dovuto fare del male ma «dovevano condurre uno studio sugli esseri umani». La «prova» del suo sequestro sarebbe una sostanza misteriosa che la Tomey si era trovata nei capelli. Gli ufologi presenti al convegno hanno ascoltato con grande interesse la sua avventura ed uno in particolare, Stanton Friedman, ha sottolineato come storie simili siano accadute a molte altre persone.

Andrea Visconti

corpo; altri si sono dilungati in dettagliatissime descrizioni di veicoli spaziali nel giardino di casa loro da cui sono usciti omini che di umano non avevano nulla. E' in questa cittadina dell'Illinois che secondo la prestigiosa agenzia di stampa internazionale Associated press si è tenuto il convegno. Ma ogni tentativo di saperne di più ha accentuato l'aria di mistero che accompagna qualsiasi discorso di Ufo. Più di venti telefonate a Rosemont e dintorni si sono risolte in un clamoroso buco nell'acqua.

Affidiamoci allora a quello che riferisce Fiddler. La più applaudita del convegno è stata

La provincia 10-7-91

L'unico racconto trapelato riguarda un sequestro da parte degli alieni

Gli ufologi americani a convegno ma prevale il silenzio sui contenuti

NEW YORK — E' calato un velo di mistero sul convegno annuale degli ufologi americani. Si sono radunati durante lo scorso fine settimana ma del loro raduno non è rimasta traccia, fatta eccezione per un dettagliato racconto di Eric Fiddler, un giornalista in Illinois.

Erano in più di ottocento, tutti membri del Mutual Ufo Network. Si sono trovati per due giorni per parlare di alieni, oggetti volanti e strani fenomeni. Alcuni hanno confidato di essere stati sequestrati da esseri extrapaziali a scopo di studio, di aver provato una sensazione simile a un fulmine che penetra il

OCCHIOBELLO *Usac, quarto meeting di ufologia*

Incontri troppo ravvicinati

Al centro del dibattito cataclismi e rapimenti alieni
Malanga: «Siamo vicini alla soluzione»

OCCHIOBELLO - L'avvento di una nuova era, forse di più ampio respiro spirituale, e le ultime tecniche di indagine in fatto di "abduzioni", ovvero i rapimenti alieni, sono stati gli argomenti inaugurali del IV Meeting internazionale di Ufologia, organizzato dall'Usac di S. Maria, col patrocinio del Comune di Occhiobello, nell'ambito delle celebrazioni per l'anniversario dell'alluvione in Polesine.

«Stiamo concludendo un ciclo - afferma Mirco Bisi, vice direttore dell'Usac e paleoufologo - Una volta ogni 25920 anni la punta dell'asse terrestre che indica il Polo Nord, traccia un'ellisse: ad un'estremità il polo si trova nel punto più vicino al centro della nostra galassia, dall'altra in quello più lontano, dove ci troviamo adesso».

E "chiare" sono le conseguenze. «Nei miti, nei libri sacri sono descritti cataclismi - afferma il paleoufologo - credo che gli antichi intendessero trasmetterci un avvertimento». Bisi si riferisce alle civiltà scomparse, come Atlantide o Mu che «avrebbero tentato di



trasmettere il proprio sapere attraverso templi, figure geometriche e megaliti». «Le grandi catastrofi - conclude Bisi - sarebbero legate allo schema evolutivo degli uomini. L'Apocalisse di Giovanni è già cominciata: la rivelazione di cose che per lungo tempo tenute nascoste».

Dalle teorie di Bisi alle tecniche di Corrado Malanga, docente di chimica all'Università di Pisa, che si

occupa dei rapimenti alieni e ne sta teorizzando scopi e motivi. Le vittime, molto spesso, soffrono di amnesia. «La memoria - spiega Malanga - si può recuperare con l'ipnosi, oppure con una tecnica che usiamo in Italia da 12 anni che è la programmazione neurolinguistica, cioè agganciare i ricordi alle sensazioni vissute e ai movimenti fatti, distinguendo i ricordi genuini dai costruiti».

I risultati portano ad uno schema per cui gli alieni rapirebbero gli umani: il soggetto è prelevato e portato in un ambiente, in cui è sottoposto a prelievi di materiale organico o "semplici" giochetti di cui portano le cicatrici, come la fuoriuscita e la reinmissione del globo oculare. Per le donne, invece, sarebbero fecondate per partorire esserini rettiloidi, senza avere rapporti sessuali. «Le ricerche - dichiara Malanga - ci hanno portato a inventare 12 razze di alieni, i cui identikit saranno pronti per fine anno e, inoltre, siamo all'80% della soluzione del mistero di questi rapimenti».

Malanga, alla fine, si lascia sfuggire qualcosa. «Ci sono buoni motivi per ritenere che alcuni alieni siano i nostri creatori. Tenendo presente che utilizzano il nostro materiale biologico. Tutte le reazioni del nostro dna sono legate al loro perché il dna è identico, dunque siamo stati creati da loro col loro materiale dato che la percentuale isotopica del dna dipende dalla zona di provenienza del cosmo».

Beatrice Tessarin



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Lowell Cunningham seeks out the unusual...

News and rumors from Coming Attractions. You can visit Coming Attractions at <http://www.islandnet.com/~corona/films/intro.html>.

Vampires...

Vampires, in the works from Largo Entertainment and director Russell Mulcahy, is the story of John Crow, vampire hunter for the Vatican. Crow is close to burn-out, having seen far too many of his men die at the hands of the Undead... but the stakes (so to speak) have been raised. One of the Old Masters now knows his name, and is hunting Team Crow.



ETs

In *Contact*, radio astronomer Dr. Ellen Arroway (Jodie Foster) leads a team which searches the sky for signals from intelligent extraterrestrial life.

When a message comes from the depths of space, containing the schematics of how to build an interstellar spacecraft, Ellie has to decide if she wants to be one of the team on board that will make contact. Robert Zemeckis directs.



X-CHANGES

X-Files fans must look to Sunday nights this Fall. Word is that Fox will use X-Files's old timeslot for *Millennium*, Chris Carter's new show about a man who tracks serial killers. Sharing Friday night is the returning *Sliders*. The X-Files continues to prove fertile ground. Fox Interactive has announced a CD-ROM game to be released in 1997, featuring new footage of David Duchovny and Gillian Anderson. The CD joins such successful merchandising efforts as T-shirts, trading cards, and comic books. An X-Files feature film is also planned, with filming anticipated some time next year.



WESLEY AND THE DEVIL



Wesley Snipes is on board to produce and headline *Lucifer*, the story of a man who must break all 10 commandments as part of a deal with the devil. Snipes plays the title role. Also in the works is *Blade*, based on Marvel Comics' vampire hunter. Snipes again plays the title role.

Stranded

James Cameron bought the film rights to Patricia Anthony's novel *Brother Termite*, which concerns aliens stranded on a hostile Earth. Sayles was chosen as screenwriter by Cameron because of his previous work on 'fish-out-of-water' alien screenplays, such as *The Brother from Another Planet*.



King Fogbound

The Mist from director Frank Darabont is based upon the Stephen King novella of the same name. The story, which has been likened to a cross between Lovecraft and *Night of the Living Dead* concerns a strange mist which settles upon a small Maine town, and which hides horrifying creatures which prey upon any living creature they encounter.



Elemental

Luc Besson, director of *The Professional*, is at work on *The Fifth Element* for Sony Pictures. Bruce Willis and Gary Oldman star in a story about a cab driver who gets entangled in an alliance of aliens and humans who fight the physical manifestation of pure evil.

Mad Max

Warner Brothers plans a new *Mad Max* motion picture to supplement the television series spin-off, slated for next season. There are plans for toys from the film series and the television series. George Miller, the creator and director of the *Mad Max* movie series, is working on the picture, which will go on with or without Mel Gibson's participation.

Oh Gods!

When the ancient demi-god Kothanga is unleashed, it's up to a graduate student and a police lieutenant to stop the creature before more deaths occur. That's the premise of *Relic*, from Paramount.

NO FANGS...

It's been a rough year for vampires on the small screen. The syndicated series *Forever Knight* aired its last episode and Fox's *Kindred: The Embraced* hasn't been picked up after its seven episode run.

Fan interest in *Kindred* has been high, however, encouraging Spelling Entertainment to seek other possible homes for the series, perhaps in the form of a cable series or TV movies. After all, vampires are notoriously hard to kill.



Kindred: The Embraced

Pictures, based on the novel by Douglas Preston and Lincoln Childs.

Disaster

A nearby star goes *Supernova*, causing dire effects for humanity — and an MGM/UA movie of the same name. Look for it sometime after summer 1997.

Fire

Mel Gibson is developing a new film version of Ray Bradbury's SF classic *Fahrenheit 451*. The title refers to the temperature at which paper burns, an important piece of information in a world where books have been banned and are incinerated whenever discovered. Lead character Guy Montag (Mel Gibson?) is a 'fireman' who begins to question the validity of his job as professional book-burner.

T-Rexed

The *Lost World*, long awaited sequel to *Jurassic Park*, is in production at Universal. It seems that the dinosaurs which survived the first film have reproduced and are seeking a way off their island prison.



Reflections

Daily Variety reports that Francis Ford Coppola will be directing the Science Fiction epic *Mirror*. The film's story comes from Matthew Jacobs, writer of the Fox Network's *Doctor Who* movie.

Spawned

New Line Cinema is developing a film based on Todd Mc-

Farlane's supernatural superhero comic *Spawn*, expected to be released in the second half of 1997. Michael Jai White stars. *Spawn* is already the inspiration for a collectable card game and a best-selling series of action figures. McFarlane's Image Comics colleague Rob Liefeld also has a film in the works: *Avengelyne* the story of a vengeful fallen angel.

The Truth...



This Fall NBC unveils *Dark Skies*, a series based on the premise that extraterrestrials have influenced Earth history as a prelude to invasion.

Night-time

The Los Angeles production company Ministry of Film has bought half of *London Night*, an independent comic book based in North Carolina. This should lead to even more comic book based films in the future.

More July 4th

Producers of the Science Fiction action film *Independence Day* are so confident of the picture's success that they've already begun work on a sequel.

Costnerworld

Kevin Costner will star and possi-

MEN IN BLACK SIGHTED



Tommy Lee — in *Men in Black*



Linda Fiorentino

A black car screeches to a halt. Out step two mysterious, imposing, black-suited men who immediately take charge, claiming to represent a powerful government agency. Is this part of a real-life UFO cover-up? No, it's a scene from the upcoming motion picture *Men in Black*, currently being filmed in New York and Los Angeles.

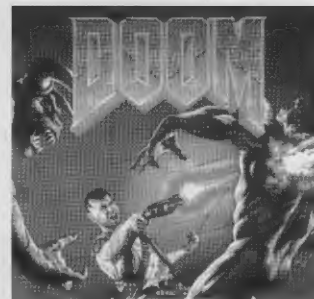
Unlike their ominous, nameless counterparts of urban folklore, agents Jay (Will Smith) and Kay (Tommy Lee Jones) of *Men in Black* are more interested in protecting the Earth from destruction than in hiding the existence of extraterrestrials — though they do that too. Armed with high-tech weapons, alien devices, and deceptively ordinary-looking automobiles, the two track down, capture, or destroy any unwelcome otherworlder which threatens the safety or security of the planet. Columbia Pictures and Amblin Entertainment have joined forces to bring *Men in Black* to the big screen, backing the production with a \$60 million budget and calling on the efforts of Academy Award winning special effects artists. Filming of this action/comedy spans four months, five soundstages, and dozens of locations.

Men in Black is based on a comic book written by Lowell Cunningham and published by Malibu Comics, stars Tommy Lee Jones, Will Smith, Linda Fiorentino, and Vincent D'onofrio. Barry Sonnenfeld directs, Walter Parkes and Laurie McDonald are Producers, and Steven Spielberg is Executive Producer. Creature designs and make-up effects created by Rick Baker. Supporting actors include Rip Torn (*The Larry Sanders Show*), Carel Struycken (*Star Trek: The Next Generation* and *The Addams Family*) and Tony Shalhoub (*Wings*). And a note for *X-Files* fans: Among the celebrity visitors to the *Men in Black* set was Alex Trebek, host of *Jeopardy!* If the significance of this escapes you, try re-watching the episode *Jose Chung's From Outer Space*.

bly direct the big screen adaptation of David Brin's post-apocalyptic novel *The Postman*. As the title character, Costner plays a man who sees mail delivery as a means to combat the forces of anarchy.

Doomed!

Universal is working on a motion picture adaptation of the massively successful software hit *Doom*. In the Id program, a tough space marine (and his arsenal of weapons) is all that stands in the way of undead hordes from reaching Earth. Tom Berenger is appar-



ently a hard-core *Doom* player and is rumored to want the part of the space marine in the film version, though nothing has appeared to confirm Berenger's alleged statement.

STRANGE HAPPENINGS OUT IN THE FIELD

Lowell Cunningham examines the unexplained...

KNOW YOUR EXTRA TERRESTRIALS

Possibly the most circulated work in UFO circles is the famous — some would say infamous — Krill document. So named for its author's cryptic pseudonym, the Krill paper purports to offer the full scoop on all forms of alien visitation and includes descriptions of several different extra-terrestrial species.

The most famous and most frequently sighted aliens are known as Greys, for their ashen skin color. Short, thin, and apparently genderless, these aliens have large, rounded heads, huge, almond shaped eyes, and tiny mouths. The Krill document describes three types of Greys, differentiated by their hands, lips, and personalities. The more aloof, technological Greys featured prominently in Whitley Strieber's *Communion*.

Members of the race known variously as Nordic, Swede, or Blond appear very much like youthful, athletic, light-haired humans. A similar, allied species known as the 'Very Tall Race' have the same general appearance but average almost eight feet in height.

Clones of the Nordics are said to have been hybridized by the Greys for use as slaves.

'Hairy Dwarves' are about four feet tall and, not surprisingly, are quite hirsute. Even tinier aliens are the bluish 'Short Humanoids', which rarely exceed two feet in height and are often sighted in Mexico.

If you should happen to sight a being which doesn't match any of the above descriptions, keep in mind that there are claimed to be forty different alien cultures visiting our planet.

For assistance detecting ETs — or just coping with reality — you might look to Schwa, from graphic artist Bill Barker. Barker's company, based in Reno, Nevada, began in 1992 and has

become a cult phenomenon and is verging on international success.

Barker wanted to develop a line of humorous, yet thought-provoking products to parody the seemingly endless list of fears and worries people have about modern living. He founded the Schwa Corporation and developed a complete line of alien defense products, from alien-detecting key chains to an invasion survival manual, all produced in a high-quality graphic style.

"After using Schwa, people will no longer look at the sky, wondering where it all began. They'll know," states the company's brochure.

But where, exactly, did Schwa come from? "I had been working on various projects when I came up with a series of powerful black and white drawings about stickpeople being fooled by aliens," Barker says. "I looked for a name and saw the word 'Schwa', the phonetic symbol for the sound 'uh', in the dictionary. It seemed to sum up what I wanted to express about the confusing world we live in." Indefinite is a part of the word's definition and that is precisely what Schwa is intended to be.

The drawings use an alien symbol as a foil for the ideas in the products. "I like the strong reactions people have about the idea of aliens. Whether they exist or not doesn't matter; it's the only really exciting myth we have."

The Schwa phenomenon spread across the country and beyond, with England the biggest center for Schwa so far. It's also very popular in San Francisco, Austin, Chicago and, of course, Reno.

Schwa recently became available on the Internet or you can write to SCHWA, Box 6064, Reno, NV, 89513.

The Greys, as seen in *Communion*



Nessie & Chessie



According to *Daily Variety*, Kathy and Gary Campbell, residents of Scotland, decided to create a Loch Ness Monster fan club after sighting Nessie earlier this year. The Campbells hope their organization will be a clearing house for information between scientific researchers and the general public.

You don't have to travel to Scotland to search for lake monsters. For decades Maryland's Chesapeake Bay has been home to an alleged giant snake-like animal nicknamed 'Chessie'. Like its European counterpart, Chessie is known mostly through witness reports and the occasional blurry video image.

April Fool?

A posting in various Internet newsgroups purports to announce the Canadian Library Association's plans to implement the 'V-Barcode'. Named after the 'V-Chip', the strip would be placed in the spine of all library books and be encoded with a rating based on religious, violent, or

sexual content as well as any mention of drugs, rough language, or 'alternative lifestyles'.

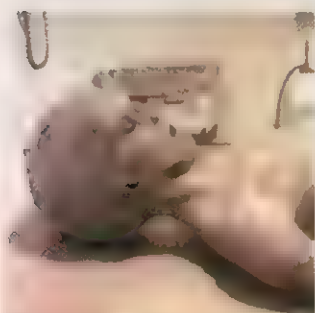
Successful use in public libraries would set the groundwork for a similar system for use in retail outlets.

Every indication is that the 'V-Barcode' is a figment of some prankster's imagination, but given the tone of the times it might just turn out to be a highly accurate prediction.

Shroud of Turin

It may be impossible to accurately date the Shroud of Turin. Some believe the cloth carries the burial image of Jesus, despite the fact that previous tests suggest that the shroud was made sometime between 1260 and 1390. In an article by Associated Press, researcher Leoncio Garza-Valdes of San Antonio's Texas Health Science Center is quoted as saying the presence of micro-organisms in the shroud and other ancient fabric means that "The radiocarbon dating of ancient textiles is not a reliable test." You can check www.shroud.com for detailed photographs of the famous image.

Faked?



Roswell theories...

Smear magazine, accessible on the internet at <http://www.mcs.com/~kvg/smeat.htm>, offers an amusingly cranky outlook on the UFO phenomenon. One of *Smear's* more interesting theories is that the Roswell incident and other UFO incidents may have been created by the CIA during the Cold War in order to convince Russia that the US had alien technology. CIA funding of UFO organizations and publications would be a logical result of such a program.

Smear is also a good source for interesting excerpts from the world of tabloid journalism. An example from *Weekly World News*

PUERTO RICAN VAMPIRE SCARE

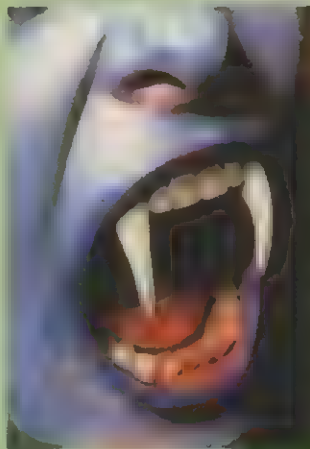
Reports of a predatory, vampiric creature have been circulating for months throughout Puerto Rico and sightings are beginning to occur in southern Florida. The alleged creature, dubbed 'chupacabra' — literally 'goat-sucker' — for its propensity in attacking farm animals, has created such an air of terror among the general public that even government officials have gotten involved in the search.

Eye-witness descriptions vary in certain particulars. Sometimes the creature is said to have a tail, other times a wing-like membrane between its appendages. Its skin has been variously described as grey, green, or maroon, though the variety of color could be a consequence of a chameleon-like ability to blend with the background (a talent somewhat at odds with the strong, sulphurous odor the creature is said to exude). Occasionally chupacabra are seen to glide or fly.

Accounts do agree in the creature's general appearance: reptilian form, large eyes and fangs, strong hind legs and small arms terminating in three-clawed hands. Spines or spikes are commonly seen along its back, with coarse hair over the rest of the body.

Some researchers see a similarity between reports of chupacabra and sightings of the 'grey' aliens, leading to speculation that the goat-sucker may be of extraterrestrial origin; if not an intelligent alien, then perhaps a pet. Others feel the chupacabra may be the product of genetic experimentations gone wrong or even a previously unknown and undiscovered natural species.

Whatever its origin, there has yet to be a substantiated report of a chupacabra attack against humans. Goats, cows, and chickens and the occa-



sional teddy bear are not so safe, however. An article from the *St Petersburg Times* recounts a particularly dramatic assault in which a total of 69 farm animals were killed.

A key question is whether or not the victim animals are actually drained of blood. All reports describe deep puncture wounds, and even missing organs, but the cause and consequence of these injuries is a matter of contention. Believers of Chupacabra claim the method of attack shows intelligence, killing the prey instantly and relatively pain-

lessly, allowing the body to be drained of blood. The contrary view is that the dead animals aren't bloodless and that such destructive attacks are very much in keeping with the behavior of dog packs, so there's no indication of any unknown animal.

Whether or not the goat-sucker is reality or folklore, it has struck a chord with the public. Clothing, sandwiches, and even pop songs mentioning chupacabra have been very successful, and even local media have gotten in on the search. In the Puerto Rican town of Canovanas, which is home to a number of sightings, mayor Jose Soto has used his search for the creature to allay public fears — and quite possibly to gain attention for his re-election campaign. A Florida radio station even sponsored a chupacabra search, offering a \$1,000 reward to anyone lucky enough to capture the creature on film.

The Chupacabra isn't the first or only creature of its type to be reported. In the 1970's, Puerto Rico was home to another scare; the 'Vampire De Moca' was blamed for the deaths of several cows.

Some say the current creature sightings may be directly related

describes space aliens bringing gold and jewels to trade with Iraqi nomads — in return for sheep and goat dung.

Species

The British Columbia Scientific Cryptozoology Club newsletter offers up two 1995 articles from German publications. From *The Westfalenpost* a report of 20 or more different, highly unusual aquatic species found off the southwest coast of Tasmania. From *Die Welt* the claim that Chinese scientists have discovered two new species of gray panda. There doesn't appear to have been any similar reports in the US media.

Thriller!

Is Michael Jackson expecting guests from another planet?

According to UFO researcher Mike Luchman, quoted in *New York Daily Times*, "For years Michael has had top-secret plans to build a high-tech extraterrestrial landing pad in Nevada to film what surely would be history's greatest event — the arrival of ET on Earth." This could explain MJ's propensity for plastic surgery: he must want to present the aliens with a familiar face when the momentous event finally happens.



Findings

The search for Chessie, Nessie, bigfoot, Chupacabra and other such 'hidden animals' is known as cryptozoology. The field is fueled not only by recurring but unproven reports of strange or anomalous creatures, but also by the well documented capture of previously unknown animals and the rediscovery of supposedly extinct species. Probably the most famous rediscovered animal is the coelacanth, a fish thought to have been extinct for 65 million years — until a living specimen was caught by native fishermen. More recently, the forests of Laos have been found to house several heretofore uncatalogued reptiles and

APOCALYPSE NOW?



Ever feel like things are falling apart? According to The Rapture Index, you could be right.

Using a combination of mathematical probability and Biblical prophecy, the Rapture Index seeks to discover the most likely time frame for Armageddon (while stopping short of making an actual prediction as to the exact day and hour.) Surveys are made in 45 different areas, including natural phenomenon, economic and political turmoil, and changes in the religious climate. Each area is assigned a numeric value — the higher the number, the worse the situation — and the combined total shows the speed with which

terminal events are falling into place.

The lowest, safest total of 50, recorded in December of 1993 indicated that events were at a standstill. The highest score was 164, in October of 1990, amidst a time of political upheaval. This year's Index is averaging about 120, with current trouble spots including arms build-up and bad weather.

The bottom line? Though the Rapture Index shows events moving steadily down the road toward the last days, the end isn't yet in sight. But if the Index goes above 180, watch out! You can check the numbers for yourself on the internet at <http://www.novia.net/~todd>

mammals. One of the most startling, but least substantiated, area of cryptozoological study is the search for Mokele-Mbembe, a very large animal — possibly a dinosaur — said to live in the Congo

The Big Hoax

The US never went to the moon, but the Nazis did — or so radical lunar theorists would have us believe.



According to R Rene, Bill Kaysing and others, NASA faked every moonlanding to bolster America's reputation and to hide the fact that the late JFK had set the country an unattainable goal. Quite a contrary opinion is held by

Vladimir Terziski, who believes not only that the Moon is capable of supporting human life, but that it has done so since 1945 when German rocket scientists created a colony. Did any of them realize, as 'scientists' Mikhail Vasin and Alexander Shcherbakov have, that the Moon is really a spaceship from another solar system?

For more detail, check out these addresses:

R Rene, 31 Burgess Pl, Dept I, Passaic, NJ 07055

Vladimir Terziski, President, American Academy of Dissident Sciences, 10970 Ashton Ave #310, Los Angeles, CA90024

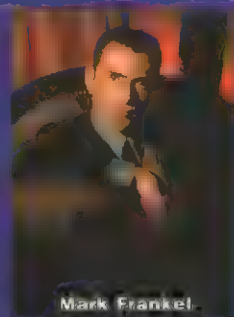
Ghost Train

Canada's Wonderland, an amusement park North of Toronto, is home of its own ghost. According to legend, a maintenance man was repairing the 'Thunder Run' when

CELEBRITY SIGHTING

Having been exposed to the mystical experience of dating a girl with ESP on screen in last year's British comedy *Solitaire for Two*, actor Mark Frankel admits that unexplained phenomena are not entirely new to him.

In his time the 32 year old London born actor — star of *Leon the Pig Farmer* and the US tv series *Sisters*, *Kindred the Embraced* and *Fortune Hunter* — has enjoyed a varied, some would say wild, youth which included the opportunity to travel the world.



Mark Frankel

didn't beat people — or anything like that

These days it's controlled madness, I like dangerous sports. I

but I don't want to go into that

Behind Frankel's bizarre experience, but he remains convinced that he actually saw a ghost

little bit

on. Finally I picked up the courage to run around them and switch the light on. At that they were gone.

Anwar Brett

one of the ride's cars decapitated him. Dubbed The Alpenfest Ghost, his presence is made known by flickering lights and rides which start on their own.

Jupiter's Moon

Radiowave analysis has led scientists to conclude that Jupiter's moon Io has an iron core, like Earth. UFOlogists can make of that what they will.

The Final Frontier

Now you can pass on to the great beyond literally as well as figuratively. A Houston based company known as Celestis arranges space funerals, encasing up to seven grams of cremated remains into small aluminium containers for launch into orbit onboard a commercial satellite. A \$4,800 fee covers the cost of the

launch and a commemorative video for survivors of the dear departed.

The ashes could stay in orbit for as long as a decade before re-entering Earth's atmosphere. Later this year, a special launch will carry the ashes of two Sixties pop-culture gurus, Gene Roddenberry and Timothy Leary, on a cosmic trip into the final frontier. This is actually the second space flight for Roddenberry; a portion of his remains once travelled aboard a space shuttle.



Gene Roddenberry
Photo © S Payne

WHAT is *Xposé*? Firstly, I can tell you what it's not. It's not a back-lashed, filled with stories about sightings of women with three breasts on Mars. Neither is it a stodgy journal that studiously examines incidents of the Paranormal — we're assuming that our readers like to enjoy themselves while learning about strange phenomena. *Xposé* is instead an entertainment magazine of the Paranormal. Sure, we'll be looking at UFO sightings, haunted houses, psychics, serial killers, alien abductions and all kinds of weird and wonderful phenomena in detail. But rather than just restrict ourselves to real life, we're also taking on board films, books and television shows from the genre. Each issue of *Xposé* will be based around a theme. This month it's alien abductions; next issue we'll be looking at serial killers — and it's more than likely that a certain Hannibal Lecter will be prowling these pages. Let us know what you think of our debut issue — letters will be gladly received at the editorial address, and the best will see print. Also, if you've ever had a Paranormal experience, send us any photos of it. We'll publish them in our next issue.

David Richardson, Editor, *Xposé*

AN INTRODUCTION

ELECTRICITY

***Powder's* Sean Patrick Flanery and director Victor Salva discuss the amazing tale. By Anwar Brett and Judy Sloane.**

WITH Hollywood increasingly inclined to reduce every idea to the lowest common denominator, *Powder* has proved a remarkable exception to that reductive tendency.

A film about a reclusive, hairless albino teenager with mystical powers, a way with electricity and an intelligence beyond any measurable scale, it is a life affirming, spirit enhancing story that flies in the face of the shoot 'em up, sex and violence offerings with which audiences are constantly bombarded.

But it begs the question, how did such a film get made in the first place? Certainly its star, Sean Patrick Flanery, has been wondering the same thing.

"I'm sure they didn't say; 'okay, there's this pregnant woman and she's struck by lightning, and her offspring is this kid....'" Flanery smiles, almost unrecognizable with his more accustomed flesh tones and a full head of hair. "If the film-makers had said that then the studio would have told them to go and see Roger Corman or someone.

"But as soon as I read the script I knew that it could either be done as a beautiful story, or something really cheesy. After talking to everyone involved I realized they were dead serious, and they all had the same passion about it that I had. I think we all got together and made a beautiful film, and it's something I'm really proud of."

Despite five years of sustained television success behind him, playing the title role in *The Young Indiana Jones Chronicles*, the leap to feature films has nonetheless been a

big one for Flanery. But roles have come thick and fast, with *The Grass Harp* marking his debut, rapidly followed by *Powder* and the black comedy *Spirit*.

"I am not at the stage where I get offered big studio films," he continues, "but I loved *Powder* and begged and pleaded to be cast. I was auditioned and won the role." From that point came the difficult task of infusing the character with as much internal make-up as external. The spirituality, shyness and demure genius are conveyed with subtlety and precision by Flanery, who had very definite ideas about the approach that he should take.



Powder is derided by the locals



"I certainly had an aesthetic in mind," he nods, "I wanted him to move in a certain way, to be very fluid and intentional in his movements. I wanted him to be very calculated and reserved, and for everything to happen for a reason."

As far as the external character, Flanery's main requirement was patience, as the make-up job would have tested the resolve of Powder himself.

"If it was only my head and hands exposed that day then it took about two or two and a half hours, but in some scenes where I was completely naked it took about five or five and a half hours

to apply the white make-up. They used an airbrush, but it was zero degrees when we were filming, and they had to leave the trailer door open while they applied it, so I would regularly freeze my ass off.

"I had stayed out of the sun for about two months before filming began, so I was really white anyway. I'd also done a lot of swimming in preparation, I was incredibly vascular with my veins showing through my skin. I shaved my head, and thought I still looked all right,

but when I shaved my eyebrows there was definitely something wrong. I mean I would walk into a restaurant there would be double takes all round.

"So I always wore a knitted stocking cap, and some glasses with frames big enough to cover my eyebrows. I realized that it made me more comfortable for people not to stare at me, wondering what the hell was wrong, so I starting hiding behind the cap and glasses."

If nothing else such experiences would have given Flanery an appreciation for

Sean Patrick Flanery as Jeremy Reed...
also known as Powder



the plight of his character, after he is found hidden away on his grandparent's farmhouse and brought for the first time into the harsh light of an unsympathetic world. His crime, in the eyes of the more vociferous locals is looking and acting differently from them. And that he certainly does, but in truth the spiritual nature of the character has echoes of two noted idols — Michael Jackson and Jesus Christ.

"I've heard the Michael Jackson comparison a lot," Flanery sighs with mild irritation. "It makes me feel that I haven't done my job if people can watch the film and be thinking of Michael Jackson. But there was absolutely no Michael Jackson thing there.

"As far as the character being Christ-like, obviously God created man in his own image, and the closer to perfection we get the closer we are to being Christ-like. Powder's on a completely different level, but he's by no means Jesus Christ. He is definitely a human being, but one who may have a thought train that is much more pure than other people. I think that is definitely true."

In the end that is the nice thing about **Powder**, the fact that is open to so much different interpretation from so many different angles. A human with such divine characteristics is a symbol of hope for us all — a film about such a character may even help redeem Hollywood's tarnished image — but above all the film raises as many questions as it answers.

Given the forces that exert such an influence on the film, such as the powerful lightning strike that supposedly imbues the unborn Powder with this incredible insight and these miraculous 'powers', it must all have left Flanery with a healthy respect for those forces that we cannot control.

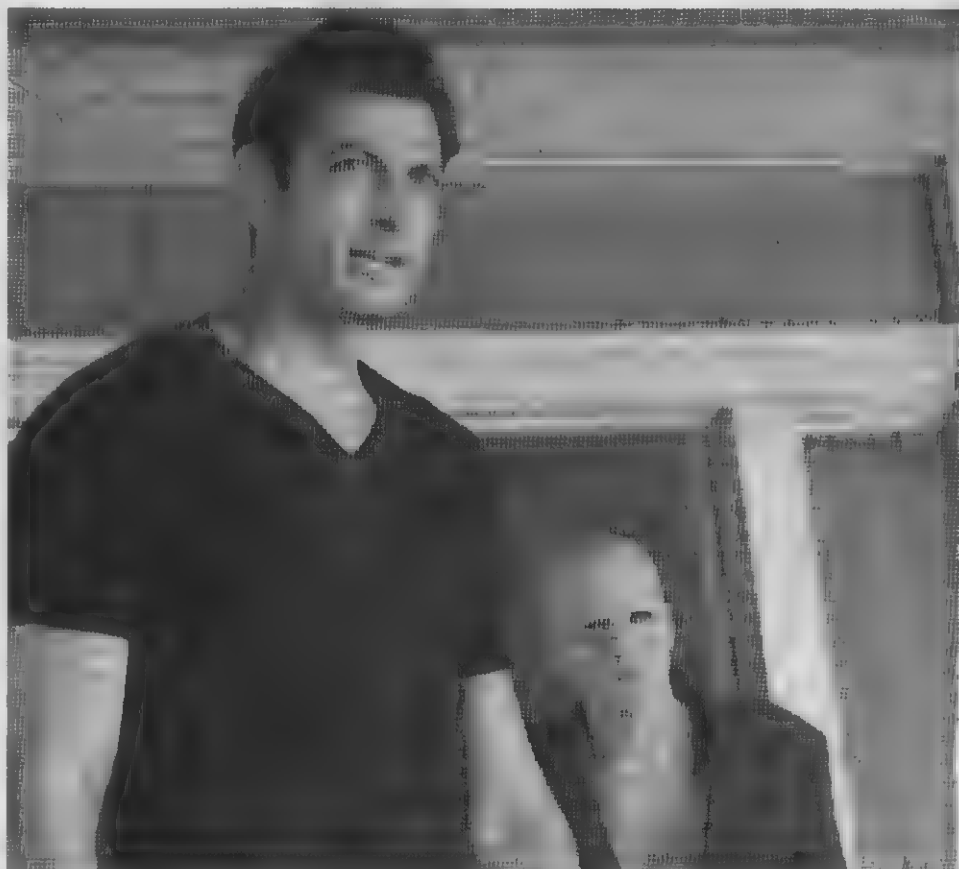
"Any life experience teaches you something," he muses, "and I certainly took some things away from this film. It's very thought provoking, and it forces you not only to address certain issues but to look at things in a different way. It forced me to experience things quite differently."

So presumably it must all have been a little spooky when real lightning danced through the stormy Texas location, especially as in the film it tended to head straight for Powder.

"That part of the country is really prone to freak weather," Flanery smiles with Powder-like serenity, "there are lightning storms there like you've never seen, with so much electricity in the sky that it's unnerving. Things would be hit daily, not so much to cause an explosion but enough to ground itself and go away. It was all pretty bizarre," he adds, the smile turning into a laugh: "but I didn't take it personally."

FOR writer/director Victor Salva, the movie **Powder** is a culmination of ideas which have germinated over the years. The most prominent of these images, that prompted him to write the screenplay, occurred when he was in Napa Valley working on the sound edit for his low-budget Horror film **Clownhouse**. Taking a break to graciously get sodas for the crew, he spotted a weather-worn Victorian house with a teenage boy, with absolutely no hair, sweeping leaves off the porch.

"It was like a kid from outer space in a Victorian setting," Salva recalls. "It





derdog. I'm a little guy who's getting to make movies now — we struggle through, trying to find our way, and that's basically how **Powder** came to be."

In defining this extraordinary character, Salva is quick to dismiss the widely perceived and believed notion that Jeremy Reed is an albino.

"He's not an albino," he states emphatically. "They describe him as one because that's the only explanation they have, but he's way beyond albino. He was nicknamed Powder by his grandmother because he was the color of her face powder."

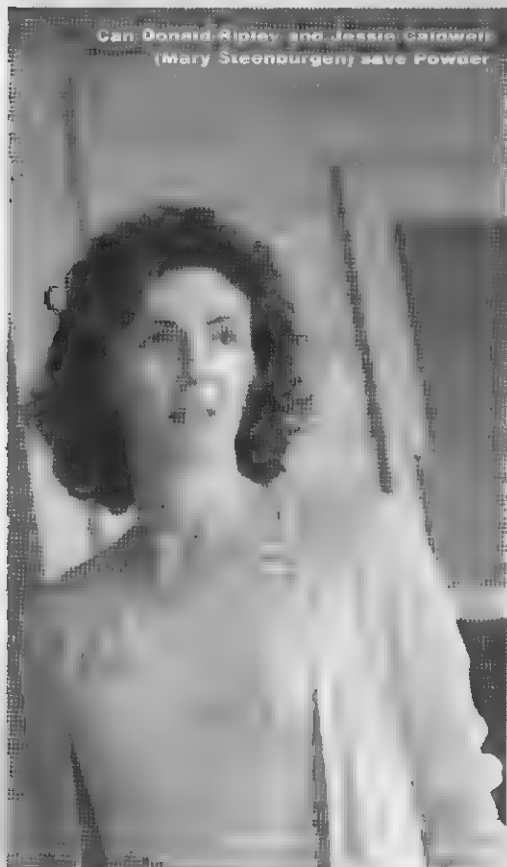
Unfortunately, this piece of information was left on the cutting room floor. To Salva's chagrin, many such personal moments have been eliminated from the picture. When the movie first opened, critics and audiences alike queried the questionable plot point which had the newly discovered, and acutely sensitive, Powder being immediately placed in a school for troubled youths headed by a kindly social worker portrayed by Mary Steenburgen.

"All the scenes that explain why Powder is there, and why he has to stay there, and the precautions that Mary takes to protect him are on the cutting room floor," laments Salva. "She doesn't just plop him in this place and disappear. She explains to him that they have no records of him, and that he is technically a ward of the state until they can verify his age, saying, 'I know this place isn't right for you but you're going to have to wait a few days until we find something for you'... all that stuff kind of went away because no one wanted to watch two hours and 35 minutes of **Powder**. That's the sacrifice that had to be made. Movies lose 20 to 30 minutes before they come to your local theatre, and sometimes there are some minutes I think we can really

was like looking at Isaac Asimov meets Norman Rockwell — like worlds colliding." And so a remarkable character named Powder was born.

Affected in the womb when his mother is struck by lightning, Jeremy Reed comes into this world sporting a translucently white complexion and astonishing powers. Sheltered since birth in the dark basement of his grandparent's house, the young man, nicknamed Powder, must now come face to face with the prejudice of a narrow-minded community intolerant of anything out of the ordinary.

"You can say it's a movie about an underdog," says Salva, "but I can't think of anyone of us who is not an underdog in some way. I'm an un-



"I TOOK SOME THINGS AWAY FROM THIS... IT'S THOUGHT PROVOKING"

use, speaking as a film-maker."

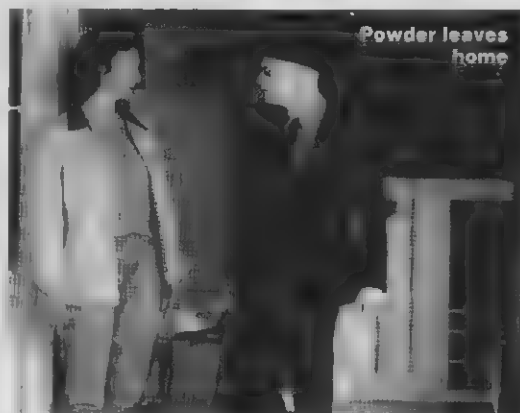
The dichotomy of Powder's character, a blend of sincere human understanding coupled with a lethal power, is illustrated to perfection in a painful and poignant scene in which a deer is killed. Using his unique power, the young man shows the hunter the agonizing results of his actions.

"I always wanted to do a scene where a hunter would shoot a deer and then somehow live the experience of the deer, because I knew that would change what they did forever." As with all of his ideas, Salva filed that image away, and used it most appropriately in this movie.

Salva has been a film-maker since the age of 12 when he made his first home movie. When he was in high school, *Time* magazine came out with an article on *Jaws* and this 'kid' named Steven Spielberg who had made feature length movies as a child. This information elicited an instant response from the then would-be director.

"I said, 'Hey, that's me. I can be this guy.' I've never met Steven Spielberg, but I'm sure I'm not the only film-maker who had their head turned at that impressionable age and said, 'I can do that.'"

But despite the fact that his admiration for Spielberg has never waned, the constant referrals to the character of Powder as the human ET annoys the director. "I don't want my film compared to any film, even if it's a Steven Spielberg film. I'd like to think that *Powder* is its own voice. I'd like to think it's smarter and has an edge and has something to say. Not that ET is not a wonderful film, in fact if anyone has seen it a number of times it's probably me, but I don't think you'll ever find a film-maker who likes his films compared to someone else's films. It's like saying, 'All of your work has been to imitate this,'



and that's the last thing you want to hear."

After years of 'producing' movies at home, Salva's friends finally convinced him to enter one of his films, *Something in the Basement*, in a competition sponsored by Sony and the American Film Institute. The writer/director's evident talent was immediately recognized by Frances Coppola.

"I made the film in two days, with a home camcorder in my own backyard for \$200," admits Salva. "It was well told and very moving, much the same way *Powder* is. Frances Coppola called me on the phone and said, 'Did you make this movie for \$200 in two days?' I said, 'Yes,' and he said, 'I want you to come and see me and bring a script!' So, whatever he saw, I just thank God for it!"

The script he brought to the meeting was *Clownhouse*, a low budget Hor-

ror movie, that became the first feature for Coppola's fledgling company, Commercial Pictures.

"It was a tiny thriller about a boy who's terrified of clowns. He has to go to the circus one night with his brothers and then in one of the worst campfire story traditions, lunatics break out from an insane asylum, kill the real clowns, masquerade as clowns and follow the boys back home. It's a shameless

campfire story, but it works in some little way. It was the first Horror movie to play at the Sundance Film Festival."

The director went on to helm the thriller, *Nature of the Beast*, for New Line Pictures, a genre that he now desires to dabble in again.

"I want to do a dark thriller," he admits. "*Powder's* light, and I always go back to dark. I don't want to do another emotionally draining one like *Powder*. I want to do a scary one now, and I'm working on something called *Blue People*. I have some fascination with color for some reason! It's about a psychologist who moves his practice to Phoenix and discovers that a lot of people there are not of this Earth, and are ready to take over because we are in such a state of chaos. When he tries to expose them, his practice falls apart because you wouldn't go to a therapist who says, 'I saw people land out on the desert who are not from this planet!' It's a UFO thriller, but it's got a very social head on its shoulders, and I hope it's really scary."

Powder achieved considerable box office receipts and garnered enough positive feedback to evoke suggestions of a sequel... suggestions that were not greeted enthusiastically by Salva. "People tell me it's wide open for a sequel, and this town operates on that kind of information. But would you think as much of ET if you saw 'ET's Adventures in the Bahamas?'" ●

**"I WANT TO DO A DARK THRILLER...
I ALWAYS GO BACK TO DARK."**

THE X-FILES

An in-depth guide to Season One of Twentieth Century Fox's award-winning drama. By Jim Brooks.

THE 1993 Fall TV season began much as any other: a large pack of new series each competing just for survival past thirteen episodes. The situation was even less pleasant for new entries on the Fox network, which was still struggling for respectability. *The X-Files* began obscurely, but quickly built a strong word-of-mouth following that would keep it on the air. From the start, Chris Carter's creation also distinguished itself with an almost uniformly strong line-up of episodes whose quality garnered the kind of critical acclaim that Fox had never seen before.

Although UFOs, abductions, and the government's cover-up attempts formed the spine of the series, its scope encompasses a wide range of strange and paranormal subjects. What follows is a short overview of each episode, as well as a star rating from ★ (lowest) to ★★★★★ (highest).

A1: THE X-FILES (Pilot)

Written by Chris Carter
Directed by Robert Mandel



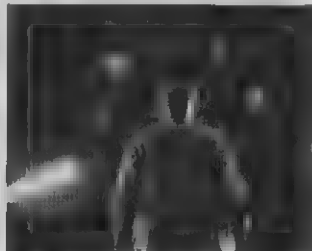
Assigned by the FBI to monitor his activities, Dana Scully begins her partnership with the brilliant, but unorthodox, Fox Mulder. Their first case involves a series of unexplained murders of teenagers in a small town in Oregon which Mulder immediately suspects may have connections of an extraterrestrial nature.

Surprisingly polished for a pilot, all the major ingredients that make the series what it is are in

place: Mulder's obsession with the hidden truth and the lingering wound of his sister's abduction, Scully's devotion to sceptical empiricism, and the ongoing government conspiracy to hide the presence of aliens on Earth. Just as important, Carter establishes one of the major elements of the show's dramatic tension, the platonic relationship between Scully and Mulder which at times seems to mask something deeper. The story does a great job of introducing *The X-Files*'s subject matter to a mainstream audience. Carter creates the necessary suspension of disbelief by laying the groundwork of credible doubt — what Mulder calls "extreme possibility" — that prevents *The X-Files* from spinning off into flights of fancy.

A2: DEEP THROAT

Written by Chris Carter
Directed by Daniel Sackheim



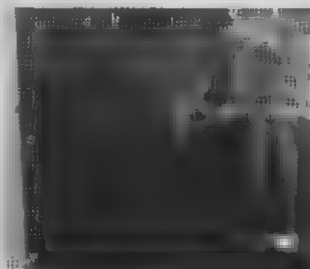
The first appearance of Mulder's mysterious source, 'Deep Throat', who begins the episode by warning Mulder away from the case of a vanished test pilot stationed at Ellens Air Force Base. The base is reputed to be the home of aircraft built using alien technology. The return of the test pilot, minus his memories, pushes Mulder to sneak onto the base where he is caught and catches a tantalizing glance of the alien plane. But when he is returned to Scully, every memory of the base's interior is wiped from his mind, leaving no supporting evidence for anything the

two agents have seen.

While not as on-target as later episodes, *Deep Throat* is remarkable for the characterization it creates of the government within a government which is an integral part of the show's core. We see that the forces responsible for hiding the truth are both brutal and merciless, acting completely outside the law.

A3. SQUEEZE

Written by Glen Morgan
and James Wong
Directed by Harry Longstreet



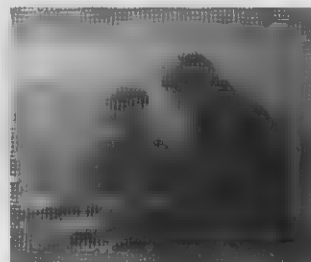
Scully and Mulder become involved in a series of seemingly impossible and bizarre murders that have a connection with a similar series of deaths occurring in 30-year cycles, stretching back nearly 100 years. The two agents come upon one Eugene Victor Tooms, with whom a number of pieces of evidence suggest a connection, not only with the current murders, but also the ancient ones as well. Mulder speculates that Tooms's metabolism places him in long periods of hibernation, broken by regular waking intervals during which he kills his victims. His victims' livers apparently serve as sustenance during the sleep period. With one murder to go in the cycle, the two agents barely capture Tooms before he goes back to ground, but not before he nearly makes Scully his last victim.

The third *X-Files* entry is the first to meet the full potential of the series. *Squeeze* is creepy and frightening, a tight script dressed with

stylish and moody direction. And Tooms himself provides a perfect adversary for Scully and Mulder as well as being a perfect embodiment of 'extreme possibilities'.

A4. CONDUIT

Written by Alex Gansa
and Howard Gordon
Directed by Daniel Sackheim



The apparent abduction of a teenage girl from a campsite holds a great deal of resonance for Mulder as he and Scully attempt to ascertain what really happened. Scully watches as Mulder identifies more and more with the family, especially the little brother who receives binary signals through the television. These signals form a portrait of the missing girl, leading Scully and Mulder back to the park where the original abduction occurred. There, they find the girl in bad physical condition. When Mulder tries to get her story, the mother forbids it, fearing the ridicule that would follow such disclosure.

Offering a deeper insight into what makes Mulder tick, this episode also effectively communicates his need for the truth by paralleling the abduction of his sister with that of the little girl. Although Scully frequently doubts Mulder's objectivity, the distance between them that the FBI watchdogs are counting on to discredit him melts somewhat as she sees the depth and reasons for his pain. The writing is first class, as most of the UFO 'arc' stories have proven to be.

ABDUCTIONS

Xposé examines the phenomenon of alien abductions —
both in the real world and in films and television...

SKYWATCH

Stacey McGee of the UFO Information Research Center discusses alien visitations. By Lowell Cunningham.

THE WEATHER was ominous as *Xposé* drove to the rendezvous. A series of thunderstorms raged through the Appalachian foothills, darkening and dampening the long Memorial Day weekend. Accidents dotted the highway and power outages were commonplace. An auspicious prelude for an interview with UFO enthusiast Stacey McGee, founder and national director of the United States UFO Information Research Center.

Xposé met McGee during a calm in the storm, settling down for a chat in the picturesque gazebo of a well-kept courtyard. Though McGee is 26, he appears several years younger.

As a child he had aspired to be a minister and still has a calm intensity which would have served him well in that calling. Now McGee works with a removal company and uses his free time to pursue his primary interest — UFOs.

His fascination began when he was 10 years old and witnessed a UFO while waiting for his school bus to arrive. This is how he describes the ship, which he witnessed from the back seat of his mother's car: "It was a diamond-shaped object which appeared to me to be multi-faceted. It had beautiful colors and at any one point there were three or four different colors which seemed to oscillate or change from place to place on the craft. It had depth and dimension to it."

Though he can't explain why, McGee's attention seemed to have been drawn to the craft. "I don't know what made me turn and look out the back window. I looked right at it, as if I knew what I was looking for and I knew exactly where it would be," he says, noting that he was the only witness to the event.

"I remember how beautiful it was and thinking to myself, 'What is that?' As soon as that went through my head, this object began to shift in the sky, almost as if it were in tune with my thoughts. It started to move in an undulating figure eight motion."

The aerial acrobatics didn't last long, however.

"As soon as another question went through my mind — 'What could it be?' — it shot off across the sky at an unbelievable rate. It didn't gradually accelerate into motion, one instant it was there, the next instant it was a streak across the sky and it disappeared into the morning twilight."

Though the ship disappeared, a vivid memory remains, affecting McGee even now.

McGee seems to see his experience as positive, so how does he feel about extraterrestrial encounters in general.

"There is evidence to indicate that contact with extraterrestrial beings is both negative and positive; some beings are positive and others are negative," he tells *Xposé*.

Is he referring to the actions of individual aliens or entire alien species? "That's hard to say. Just as there are many factions of humanity who serve different purposes and agendas, that's probably true of alien races as well. There are very different creatures that are reported by abductees around the world."

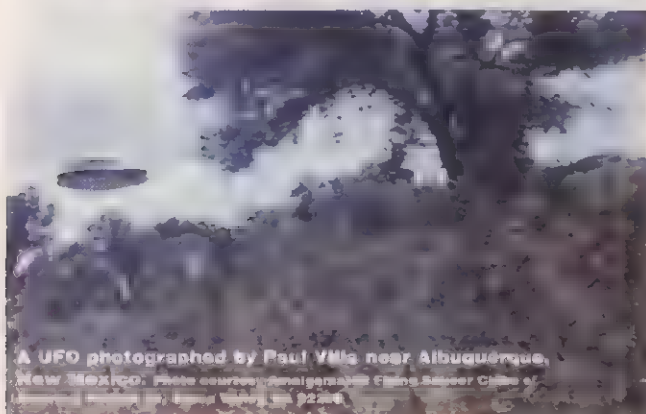
In the US, at least, the aliens known as 'Greys' are most frequently associated with abductions, and they are typically described as aloof and technological. However, McGee is not so quick to agree.

"It's a very broad statement to say the Greys are this way or the Greys are that way. There are abductees that report very tremendously positive

encounters with the Greys, where they learn a great deal of information from them while on board the ship. They come back with a feeling that their experiences have helped them become more aware of the Earth, of themselves, of our species. There are others that seem to indicate that the Greys are solely functioning for their own benefit, using techniques that don't seem to be respectful of the person that they're investigating."

The more negative encounters are unwelcome and invasive, McGee says.





"It would be like females being impregnated with human-alien hybrid babies, being made to carry these babies for the duration of their pregnancy, then being taken and violated again for the babies to be removed. That, of course, is a very intrusive thing which creates a lot of feeling."

It's this sort of encounter, McGee believes, which builds on the media-fed fear that began with the broadcast of Orson Welles's *War of the Worlds* radio program. McGee, through the United States UFO Research Center, hopes to alleviate some of this fear and inform people of some of the positive aspects of the abduction phenomenon.

"People must understand that they do not have to fear every alien being or encounter."

McGee believes that aliens have been visiting Earth for thousands of years.

"They've had a hand in the actual evolution — biological, mental and spiritual — of the human race, and perhaps they come to check on us from time to time. I think perhaps they do have selfish intent, but I think in the long run it will prove to be mutually beneficial for both us and them."

The study of UFOs will also be vital to mankind's future.

"As the awareness of mankind progresses and we learn about this phenomenon, things won't be as weird as they once were. When we accept things, they become less strange to us."

Acceptance is a watchword with McGee and the Research Center, because an open attitude is important in encouraging UFO witnesses and abductees to come forward.

"We don't hold fast to any philosophy. We keep an open mind and allow people to express themselves in whatever way they feel is right for them and what is the truth in their heart."

People from all professions have sighted UFOs.

"Lawyers, doctors, presidents, businessmen, military leaders, airline pilots, astronauts — these occupations all have a certain level of credibility that you cannot dispute easily."

The Center doesn't expect every UFO report to be made by a college graduate, however.

"If the person does have education, this adds credibility to the report, but we do not feel that the credibility is lessened otherwise. We feel that anybody whose testimony

"IT WAS A DIAMOND-SHAPED OBJECT WHICH APPEARED MULTI-FACETED."

UFOs: A MINI-HISTORY

THE PHENOMENON of unidentified flying objects has been a puzzling part of history for hundreds of years. One of the first sightings to be chronicled took place in Cloera, England, in 1211 AD. But it wasn't until the mid-1800s that UFOs began appearing on a more regular basis.

On June 18, 1853, students attending Burritt College in Tennessee spotted two luminous objects streaking across the sky. Only seven years later the city of Wilmington, Delaware, was permeated in a blue light and four UFOs were sighted by the startled residents. These incidents continued for many years, when a seeming lull in the activity took place.

But during World War II accounts of mysterious flying objects increased dramatically, reported from both military and civilian pilots. Perhaps the most infamous UFO incident occurred in 1947 when debris, first reported to be a crashed alien space craft, was found in Corona, New Mexico. Only a few hours later in an attempt to cover up the discovery, the Pentagon ordered another statement released dismissing the whole affair as a fallen weather balloon. The mystery of Roswell (named after the local air force base that investigated, and covered-up the encounter) was not brought to light until the mid-1970s when the truth finally was revealed... not only had an alien craft



crashed to Earth, but the remains of four extraterrestrial beings were recovered.

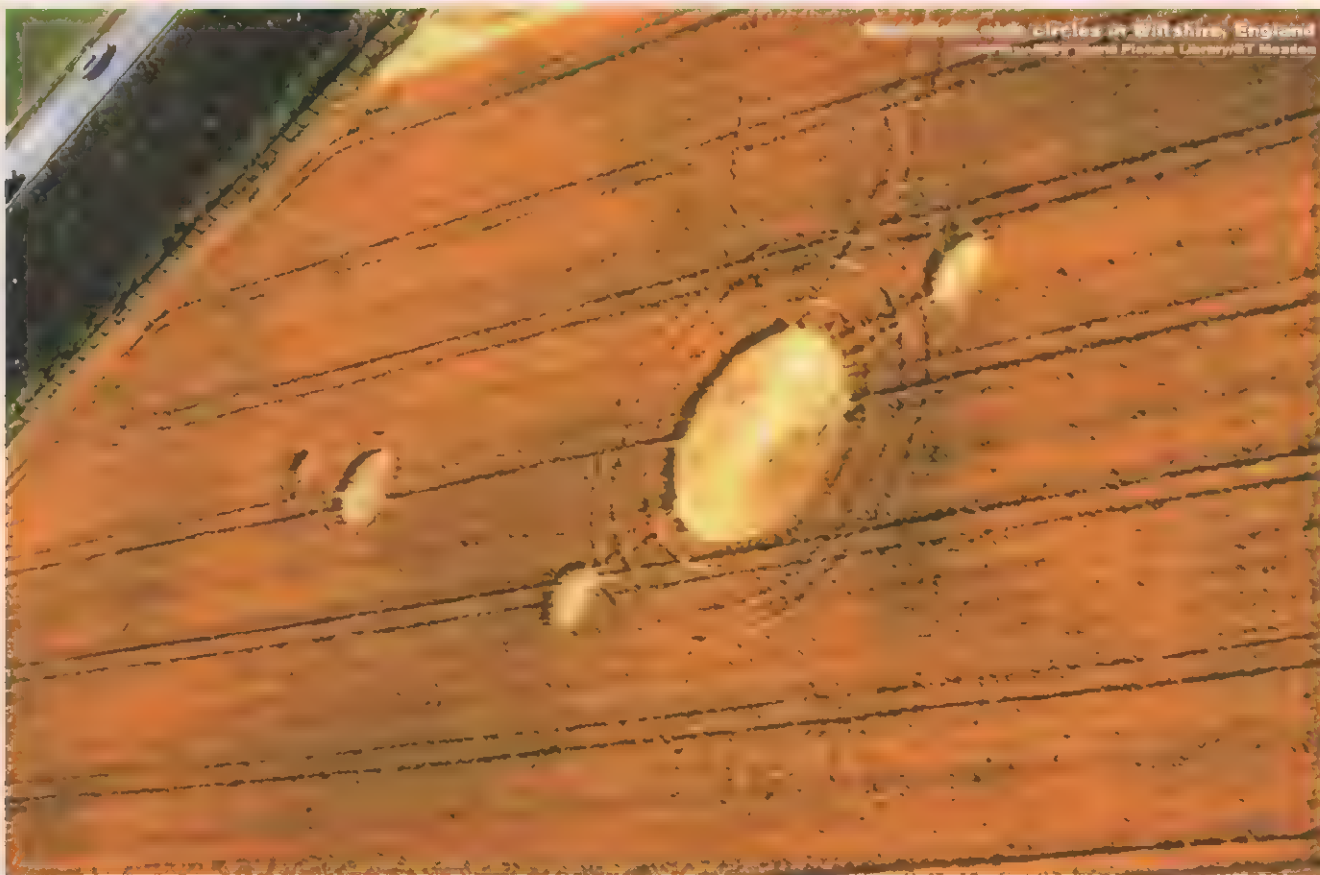
With the arrival of UFOs, it only stands to reason alien abductions would follow, and the most famous of these occurred in New Hampshire on September 19, 1961 to an unfortunate couple named Betty and Barney Hill. They were driving down a deserted highway when they noticed a pancake-shaped craft hovering in the sky, which proceeded to follow them. For some unexplained reason, the Hills became sleepy and the next thing they remember, it was two hours later. It was only after a succession of distressing dreams that through hypnosis their experience on the space craft came to light.

Many sightings, some say as many as 90 percent, are ultimately identified as bright planets and stars, meteors, satellites, aerial flares and aircraft. But the other 10 percent can't be dismissed quite so easily. Some of the famous people who have reported seeing UFOs include former presidents Jimmy Carter and Ronald Reagan, astronaut Gordon Cooper, John Lennon and Muhammad Ali.

Over the years, scientists have sent out signals, searching the skies for extraterrestrial beings. It seems the obvious reason for all these sightings are... we invited them.

Judy Sloane





would put a man in prison for life is credible enough to stand by their own word of honour that something very tremendous happened in their life."

This doesn't mean, of course, that every report is genuine. "Over 70,000 reports come into UFO organizations around the world every year," McGee acknowledges. "One out of 10 of these sightings might prove to be extra-terrestrial and quite possibly more than that. I think some degree of scepticism is prudent and needful because there has to be some weeding out of the weirdoes. You have to maintain a very strong foothold in reality and explore the other possible realities that we know very little about."

Still, McGee feels that scepticism can be overdone.

"Some people's is such that they will not accept the evidence that is there before they reach their conclusions. It's up to each individual to find the truth in their heart."

McGee points to a number of sources as evidence of the validity of the UFO experience. Crop circles, for example, are "inexplicable markings that are left in the crops of England and around the world. They seem to be some type of writing that is beyond our comprehension. That's entirely

conjecture, but these markings are having an affect on people and the awareness of humanity."

Another set of markings that lead to speculation concerning UFOs are the Nazca lines, which McGee describes as "indentions in the earth that cause a lot of controversy about their origin and purpose, but can only be seen in their entirety from the air." McGee also mentions the Piri Reis maps which are "more accurate than some of our maps today", and show Antarctica years before it was discovered.

X-posé mentions the very well-publicized 'alien autopsy' video, curious about McGee's attitude to a film widely considered to be a hoax.

"I'm not saying that there's *not* any truth to it. My inner feelings tell me there is, but you have to be able to weed out what's true and what's not. When I watch the footage, I do not get the feeling that I'm looking at a being. I get the feeling I'm looking at a fabricated lump of something, a mannequin, a representation of something that might be real."

This feeling leads McGee to speculate that the video could be disinformation.

"[THERE ARE] OVER 70,000 REPORTS AROUND THE WORLD EVERY YEAR."

PREPARE FOR CONTACT

IF YOU WANT to accurately record a UFO sighting, you need to learn proper procedure and terminology. A few simple steps and key expressions will add credibility and precision to your report and set you apart from the crackpots and sensationalists which plague serious investigators of the paranormal.

First, remain as calm and objective as possible during any suspected extraterrestrial encounter. Make meticulous notes and get statements from any other witnesses. Use any recording devices you might have, especially video or still cameras. If you don't have a camera, make sketches while the incident is still fresh in your mind. Finally, you might choose to share your report with others, though you must be prepared for ridicule or disbelief, especially from police or other authority figures.

When describing the incident, use terms devised by a respected UFO researcher such as J Allen Hynek. Though certainly not the only encounter scale, Hynek's system is probably the best known and most widely used. These are the most important words and phrases from that system.

★ If you see an unexplained glow in the sky, you've witnessed a 'nocturnal light', sometimes called a 'distant encounter of the first kind'. Should you be close enough to the light to discern a structure, the sighting is a 'nocturnal disc', whether or not the object is actually disc-shaped.

★ The daytime appearance of a UFO of any shape would be referred to as a 'daylight disc' or 'distant encounter of the second kind'.

★ When the UFO is also present on radar, the incident is called a 'radar visual case' or 'distant encounter of the third kind'.

★ Hynek's scale focuses on the proximity of the unusual phenomena and the witness, moving from distant encounters to close encounters. If you're within 150 yards of an alien ship, the event is upgraded to a 'Close Encounter of the First Kind' or CE1.

★ Physical evidence of a UFO constitutes a 'Close Encounter of the Second Kind' or CE2. A common physical sign would be a landing ring, such as a burn circle or indentation in the soil. Another form of CE2 is the presence of unexplained or unidentifiable substances, especially technological artifacts which would imply the activity of an intelligent being.

★ The most intimate level on the Hynek scale is 'Close Encounter of the Third Kind' or CE3, the designation which later became the title of Steven Spielberg's film. Simply put, it's the sighting of an actual extraterrestrial entity.

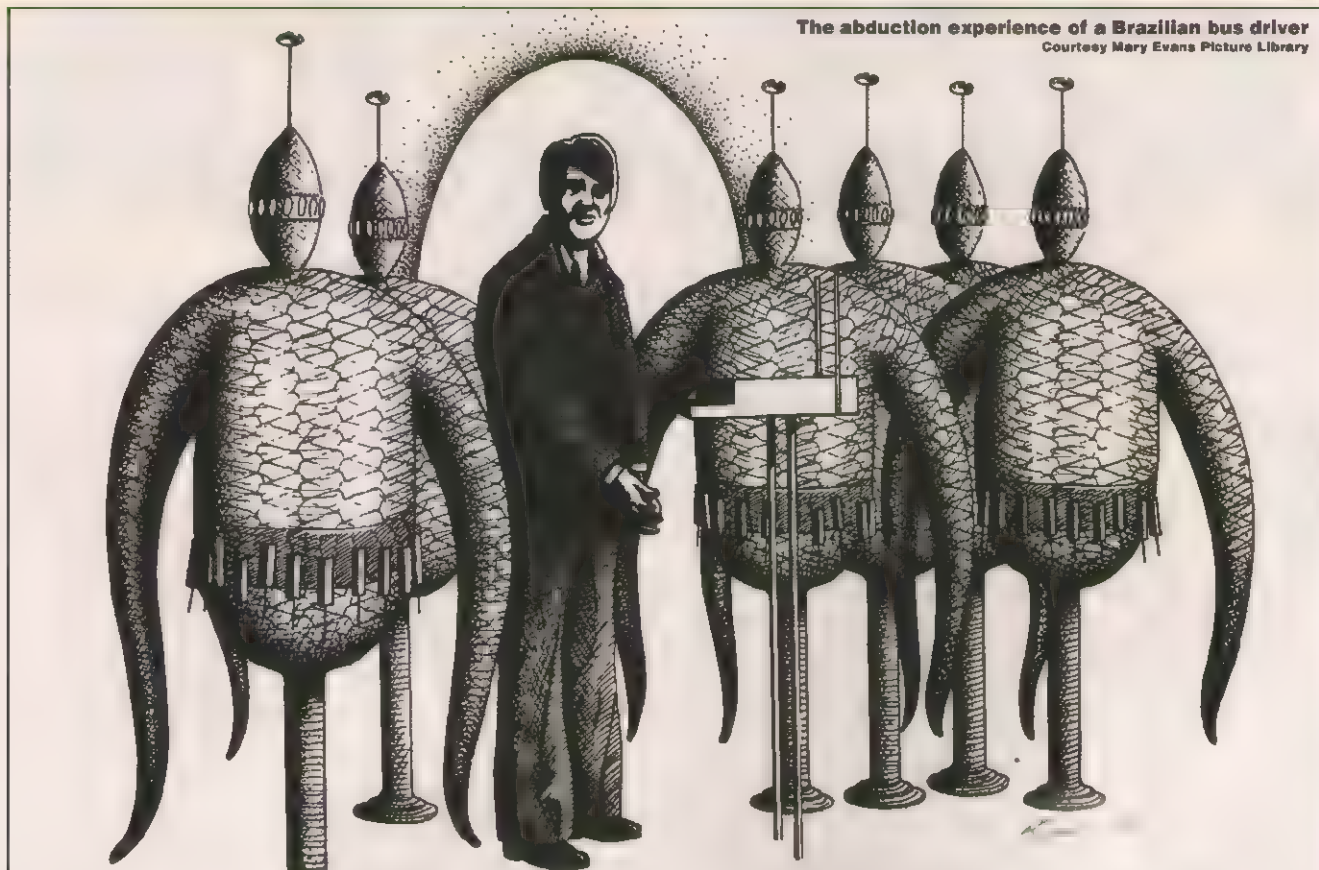
Perhaps Hynek saw no reason to further refine his scale since only 1% of the reports he studied reached this degree. As UFO reports have become more common and more involved, however, researchers have added to Hynek's encounter system. Commonly, a 'Close Encounter of the Fourth Kind' refers to an abduction of a human by ETs. Communication or other direct contact between humans and aliens would be a 'Close Encounter of the Fifth Kind.'

Even though you now know how to report otherworldly contact, you might want to think twice before rushing out on a saucer hunt — what you're looking for might just be looking for you.

Lowell Cunningham



The abduction experience of a Brazilian bus driver
Courtesy Mary Evans Picture Library



"One of the modus operandi our government has utilized to maintain the cover-up for many years is to allow some information to get out but to color it with disinformation so people don't know what to believe. I think this is a good example of that. To get people thinking about the subject and just give them enough information to whet their appetite, but not enough to make informed decisions."

McGee and the Center consequently choose not to dwell much on the autopsy film.

"We try to concentrate on the live beings, not the dead ones."

The Center's focus comes in the form of monthly meetings, support groups and a newsletter.

"Whether you've seen a UFO or not, you can become involved with the phenomenon simply by coming to a meeting and learning more about it. You'll usually find either video presentations of educational value or guest speakers who have information about the latest area sightings. People gain a lot from the sharing, and I think that's important, to feel that you can tell what's happened to you to another person without disbelief and ridicule."

The Center's newsletter is *Skywatch: The Encounters Report*, which McGee describes as a media through which "we are able to link together all our network supporters and members across the world and keep them informed of the latest sightings and abduction reports that are given to us at the Center."

Skywatch avoids conjecture, preferring to focus on verbatim accounts.

"We feel the public should be left to form their own conclusions without the comment of others." McGee also adds that the Center is a non-profit organization. "My encouragement would be for people to pursue this not as an opportunity to increase their financial status, but rather their emotional, spiritual and mental status."

Interested parties can reach Stacey McGee and the United States UFO Information and Research Center at:

PO Box 3005 CRS

Johnson City, TN 37602

Or, you can call the sightings and information hotline at 423-743-2100.

"WHETHER YOU'VE SEEN A UFO OR NOT, YOU CAN BECOME INVOLVED."

ASCENSION

In 1975, the alien abduction of Travis Walton was witnessed by Mike Rogers. They tell Judy Sloane their harrowing tale...

IT ONLY takes one significant moment for a person's life to change irrevocably — for Travis Walton, that moment occurred at approximately 6:10 pm on November 5th, 1975. Returning home with six other loggers from a hard day's work high in the Apache-Sitgreaves National Forest, Walton noticed a strange glow filtering through the trees.

"Everyone was talking away, and one by one they fell silent and started looking in the direction I was looking," he recalls. "It wasn't too long before somebody made the comment, 'What's that?' We were catching little glimpses of light, but it was bright enough that we knew there was something out of place."

The truck drove around the thick trees which hugged the road, reaching the clearing at the crest of the ridge — wham, there it was. "It was unmistakable," says Walton. "Less than 100 feet away... a distinct mechanical object hovering. One of the guys yelled out, 'It's a flying saucer,' and someone else yelled, 'Stop the truck.'"

Mike Rogers, the loggers' foreman and Travis Walton's best friend, who was steering the vehicle, didn't observe the space craft at first because he was on the left side of the truck. As he slowed to a stop, he leaned forward and glanced up through the windshield to see the object which was eliciting all the commotion from his fellow-workers.

"It struck me right off as being beautiful," Rogers reflects. "It was down in the trees, rather large for the space it was in, and it didn't look like it had a lot of maneuverability room. It was circular and it had a UFO look to it — two pie-pans put lip to lip... that general shape. There were no seams — it was very metallic."

"What made it beautiful to me, I think, was the way the unpolished metal surface reflected all the scenery around it, the trees and the ground, and the top of it was reflecting the dark sky and the stars. The parts that were glowing looked almost like windows, but they weren't windows for you couldn't see through them. It was like the whole object was a solid metal, but something inside

was bright enough that it was actually glowing through the metal."

To the disbelief of the other loggers, Travis jumped out of the vehicle in order to get a closer look at the space craft. He had displayed this type of impulsive behavior all of this life. Only a few months prior to this close encounter of the third kind, Walton and Rogers, travelling in the same truck, were on their way to a different work site in the woods, when a bear ran across their path.

"No sooner than the truck had stopped, Travis was out the door chasing this bear!" says Rogers. "He was always extremely curious, he wanted to know about everything. He knew that the only way you can see certain things, especially in the woods, is if you



got there quick and not waste any time."

Walton admits his first reaction on observing the craft was, "I have to see this before it gets away."

Despite the fact the loggers were screaming at him to get back in the truck, Walton kept edging his way toward the UFO until he was practically beneath it.

"It wasn't scary at first, it just looked imposing," explains Rogers. "There was a real subtle movement to it, but it didn't seem to be making any sound at all. When Travis got up underneath it, it started moving in a slow, circular, rocking motion, and it continued to do that more rapidly. Also there was a high-pitched sound that started up that went from inaudible to very, very loud. The sound got so loud a rumbling started, a vibration that was so low it shook the ground, and it was shaking the truck. That's what made it terrifying."

"In fact, it scared Travis and he jumped down by a log that was sticking out of a pile of brush. But the log didn't offer him any cover. He was only there a couple of seconds and he stood up in a turning motion — you could tell he was headed back to the truck."

"Right at that moment, I turned the truck back on and I saw this brilliant flash out at the trees, a blinding blue-green light. I snapped my head back around and looked in that direction. Travis seemed to be enveloped in this brilliant light and he was airborne, being blown backwards. I watched him fall about 10 feet from where he was standing."

Walton doesn't remember seeing the light, but he does recall feeling it.

"It was quite a strange sort of shock. It was like an electrical shock in a way, but it was like a physical blow too. They said it just threw me in the air and then I landed limp, so they figured it had killed me."

In total panic, urged on by the other loggers, Rogers pulled the truck out of the clearing and drove at break-neck speed down the road convinced the craft would follow them. A quarter of a mile away they stopped engrossed in an incoherent barrage of hysteria.

Travis Walton
Photo courtesy
Travis Walton



"We were all yelling at each other," recalls Rogers. "It was the first time any of us saw such a thing. Something happened that was so scary and so horrifying that we were all in a panic, trying to make sense of what was going on, but we couldn't because there was nothing in real life to relate it to."

As the 'discussion' continued, Rogers insisted they return to the clearing to find out exactly what had happened to Travis. Suddenly, he saw the craft take off.

"It moved really fast, literally a streak upwards towards the north east."

When the loggers arrived at the clearing there was no sign of Travis. Rogers took out his flashlight in an attempt to discern any footprints that would indicate Walton's escape, but he could only find the prints made when Travis left the truck heading toward the space craft. In dismay the terrified group were now faced with another disturbing dilemma — explaining Walton's disappearance to the police and to his family.

To this day, Travis Walton has no idea exactly how long it was before he regained consciousness.

"When I first woke up, I didn't feel much panic because I came to kind of slowly. I didn't know where I was. I didn't even know that I should wonder where I was because at first I was just so groggy and sort of half-conscious. Then I remembered the incident in the woods, and going to the

"I SAW THIS BRILLIANT FLASH, A BLINDING BLUE-GREEN LIGHT..."

"THEY SEEMED HUGE TO ME... I WAS DESPARATE TO FIND A WAY OUT."

craft, and feeling like something hit me. So, at first, I assumed that I'd been hurt and I'd been taken to a hospital. I heard the sounds of movement around me and an instrument on my chest. I was just trying to lay still and not cause problems for myself."

The room was very hot and humid. As Walton's vision gradually improved, he noticed the assembled 'doctors' were wearing "unusual orange-colored surgical gowns."

His sight now fully restored, he realized exactly where he was... inside of the space craft, staring into the eyes of an alien.

"They seemed huge to me. They were the most dramatic part of the experience, not just the look of their eyes... it was the gaze. It's hard to describe, the best painting doesn't communicate this feeling you get looking into the eyes of something conscious and intelligent."

In a state of hysteria, Walton pushed the alien away and managed, even in his weakened condition, to get to his feet. Looking around for anything that resembled a weapon, he grabbed a thin transparent cylinder from a nearby bench and flailed it around to keep the three creatures at arm's length, but they kept coming toward him with outstretched hands.

Walton crouched against the wall in terror. Remaining silent, the aliens intensely watched him. They were a little

under five feet, with skin so pale it bordered on translucent, their bald heads larger than their bodies. Walton, spotting a nearby door, wondered if he could push his way past them to freedom. But just as this scheme unfolded in his mind, the three aliens abruptly left the room. Alone, Walton perused the interior.

"It was very plain and rather featureless," he recalls. "I imagine part of that was my total hysteria. I was just so totally panicked that I might not have been picking up details that might have been there. I don't recall lots of little features. It seemed to be quite plain and without ornamentations."

In keeping with the impulsive behavior he displayed at the landing site, which got him into this dilemma, Walton decided to leave the room and search the ship for a means to escape.

"I was just so terrified that they would come back," he says, "I left there because I thought, 'At least if I can find a way out, I can get away.' But I had mixed feelings. As I ran down the hallway it was small and cramped and dimly lit, and it was curving so tightly that I couldn't see if they were behind me, or see if there was anyone ahead of me. It was a very claustrophobic, panicked sort of feeling. I was desperate to find a way out."

Coming across another open doorway, Walton looked inside. The room was totally empty except for a single

chair which was facing away from him. As he slowly approached the chair he noticed the room getting darker and small points of light began appearing on or filtering through the walls, even the floor, until he was surrounded by stars. Sitting on the chair, he began fiddling with the controls that were built into the arms, hoping they might finally open a door to freedom. Hearing a faint sound he spun around, coming face to face with what he believed to be a human being, who gestured to Walton to come towards him. The man gently but firmly led him through the space craft into a room which had a table and chair. What interested Walton the most was the presence of three other 'humans', two men and a woman.



The UFO witnessed by
Travis Walton Illustration by Mike Rogers

"I thought I was rescued," he said, "and that's why I was cooperating. But the longer I talked and got no response, the more apprehensive I got that they weren't on my side. So I tried to get free, but there were three of them and they were stronger than I, and I just couldn't resist. They managed to get me down on the table, and they put a mask over my face. I struggled and I got my hand free and I almost pulled it off before I blacked out."

When Walton regained consciousness, he was lying on a stretch of road outside of Heber, Arizona. He thought he had been gone approximately 2 hours. He had, in fact, been missing for five days. It took a day for the news of Walton's return to reach Mike Rogers.

"It kind of pissed me off," he admits. "His family just didn't care I guess, they were so concerned about Travis they'd forgotten about other people, and they were deliberately trying to avoid Travis getting nabbed by the police. They didn't figure they would treat him fairly at all, and they didn't want him to be interrogated police-style in the condition they found him in when he was returned."

Rogers and the other loggers knew all too well the kind of police-style interrogation Walton would ultimately face. They had been subjected to police examinations, ridiculed by certain townspeople who found their story outrageous, and even faced rumors of murder. All six men agreed to a polygraph test, which took a full day to complete. Only one of these tests, from a logger who in the past had dabbled in illegal activities, was found to be inconclusive. The other five passed with flying colors.

"He was anti-authoritarian, an anti-establishment person," says Rogers, "so just to be in there taking a test in a jail environment a few feet away from bars, and a guy accusing him of murder, he couldn't handle it. He only took part of the test and got up and walked out. He actually passed the part that he did take, but polygraph procedures require them to only make a conclusion on the basis of a completed examination."

In 1993 this logger, along with Travis Walton and Mike



Travis is confronted by the aliens Illustration by Mike Rogers

Rogers, retook the polygraph test — they all passed... again.

Three days after Walton returned, Rogers was finally allowed to see him.

"I was able to talk with him about normal things, but as far as asking him about what happened to him, and I did ask him, he wouldn't even reply. He was really quite traumatized even three days later, and this was after the doctors had been with him and had him for quite some time."

In retrospect, Walton's perception of the aliens has changed. "I have to say that at the time I experienced it, it was ultimately terrifying, but in hindsight, after I got over the trauma and could reflect back on it, the fact that I was returned at all is quite significant. And the fact that I was returned whole and in one piece, except for the psychological effects, says quite a bit."

Walton is acutely aware that there will always be skeptics who will consider his experience a trumped up fantasy. But he has seemingly found peace of mind concerning the encounter.

"I have to look for the best that I can find in my experience, and I think it's given me an unique perspective, a way of looking at the world, an exposure to certain aspects of it that most people aren't privvy to. It's astonishing that anyone could think that we're alone in this vast universe. To me that is the height of arrogance." ●

"THE FACT THAT I WAS RETURNED... IN ONE PIECE SAYS QUITE A BIT."

FIRE FICTION

***Fire in the Sky* is the movie based on Travis Walton's abduction. Judy Sloane talks to the stars DB Sweeney and Robert Patrick.**

ON THE evening of November 5th 1975, a group of loggers were on their way home after a hard day's work in an Arizona forest. They experienced an encounter so extraordinary that 20 years later Paramount Pictures told their story into a motion picture entitled *Fire in the Sky*. Riding in foreman Mike Rogers's truck, the six loggers spotted a UFO hovering in the nearby trees. Anxious to get a closer look at the craft, one of the men, Travis Walton, jumped out of the vehicle and approached the flying saucer.

Without any warning, he was thrust to the ground by a mysterious bolt of light which emanated from the space craft. The loggers fled the scene in sheer terror. When they

returned to the location minutes later, Walton was gone. For five days, the six men were under suspicion of murdering him — and then their disoriented and terrorized co-worker reappeared with recollections of being aboard the alien craft. This experience has become one of the most famous and credible occurrences in the study of extraterrestrial phenomenon.

The movie, which cast DB Sweeney as Travis Walton, Robert Patrick as Mike Rogers and James Garner as Lt Frank Watters, a veteran lawman who considers the whole incident a fabricated lie, began shooting in August, 1992. For Robert Patrick, fresh from his acclaimed performance as the new and deadlier robot in *Terminator 2*, *Fire in the Sky* was the opportunity he had been searching for.

"Whereas T2 was Science Fiction, this is science fact. As an actor, I was looking for a normal human being being tested in an extraordinary situation."

Patrick also had an experience in common with Rogers that added to his enthusiasm in making the movie: when he was a child, he spotted a UFO.

"It's my only real experience with something which I didn't understand. We were living in Boston, it was the summer of '67 or '68 and I was in second or third grade. It was probably 7:30 or 8:00 at night, and I was with a group of kids and somebody said, 'Hey, what's that?' I've grown up near air forces bases and I've seen planes and I know what they look like, and this was not a plane. It made no noise, it was just a light. The feeling that I had was a fear so deep that it's in your stomach, it's as if you can't swallow or talk. I read the script of *Fire in the Sky* in Denver, and just reading it I



DB Sweeney as
Travis Walton

got that feeling again. I knew that I wanted to do this project. "

DB Sweeney's reason for participating in the film had a great deal to do with the special effects involved.

"I wanted to work with Industrial Light and Magic, the guys who did the effects for some of my favorite movies. And I thought the story was a good vehicle for doing that kind of work."

Sweeney admits he had never heard of Walton's incident before receiving the screenplay, but decided not to converse with him about it until filming had already begun.

"I believed the script," he says, "and I believed the whole journey my character went through. I was afraid if I met Travis and for some reason did not believe it was a true story, I would then have conflicting emotions about playing the character and doing the movie. I thought I had more to lose than to gain by meeting him."

Sweeney's portrayal was thus taken from the screenplay and not the individual. This choice came from an experience that occurred three years earlier when the actor was shooting *Memphis Belle* in England — a movie which spotlighted a heroic group of men who flew many dangerous missions during World War II.

"The story was fictionalized in the sense that they jammed everything that ever happened on the *Memphis Belle* and its 25 missions into one, and then fictionalized it on top of that. It was not meant to be a literal representation of things that happened."

In their version, Sweeney's role was a coward. "I met Chuck Layton, who was the real navigator of the *Memphis Belle*, and he was the greatest guy I've ever met," admits the actor. "He had never had a crisis of confidence; in fact, everybody on the plane said, 'He saved our asses several times over.' Then I started thinking that everyone who is going to see this movie is not going to know that subtle historical difference — subtle in the sense of the story. But it was this guy's life, his epitaph. He can't be proud of being



on the *Memphis Belle* anymore. After that experience, I decided I didn't need all that complication, all that confusion. I liked the script for *Fire in the Sky*, I was happy with the way the character was written."

Unlike Sweeney, Robert Patrick was anxious to speak with Mike Rogers about the movie, and devoted many days to tracking him down, as the logger recalls.

"I spent hours camped in the woods a good part of the time on this planting contract, and the first time I talked with Patrick was at my dad's house. He'd actually gotten hold of me through relatives, during the process of which he learned that he was related to me! He's not a blood relative, but his wife is a second or third cousin."

Following their first conversation, the two men were in constant communication.

"Mike told me he had a hard time dealing with his emotions," says Patrick. "At one minute he was laughing and the next he was weeping. He said when the actual thing happened there were emotions zooming in and out of him as if the space craft was making him feel all these things. So

"I BELIEVED THE WHOLE JOURNEY MY CHARACTER WENT THROUGH"

"TRAVIS'S ABDUCTION SCENE WAS COMPLETELY MANUFACTURED..."

that was what I was trying to pattern it on, how he felt, and then my goal was to make it honest and true."

Rogers never visited the set, but Walton was a constant fixture and even appeared in the movie as one of the townspeople.

"There's a big scene where Mike confronts the town and lets them know what a bunch of hypocrites he thinks they are," says Patrick. "and Travis actually had a line. During the middle of the scene, he stands up and says, 'Yeah, Mike, where is Travis?' It was funny because I had to do that scene all day, over and over. There was one time he said his line and I just answered, 'Well, you're right there!' I lost it, I was cracking up. They took the line out, and you just see him sitting with his wife Dana. I'm sure he's sorry he missed that line!"

As with *Memphis Belle*, the producers of *Fire in the Sky* decided to 'fictionalize' Walton's experience on board the space craft, turning it into a scenario so foreign to what the logger reported that it bore no resemblance. In the film, Walton regains consciousness in a sea of goo

to face some of the most ugly and menacing aliens ever represented on screen. Sweeney shot these scenes for five weeks.

"It was a lot of time in the goo," he laughs. "It was very difficult technically to make the weightlessness seem so real. It was also a challenge to carry 10 minutes of screen time with no dialogue, just reacting to things, but I thought it was a positive challenge to do that — that's how movies started. When you have a good, compelling situation and great technicians helping to make it real, that's the best possible place to be as an actor."

Mike Rogers also found the scene challenging — but, for him, the challenge was watching it.

"Travis's abduction scene was completely manufactured," he says. "They changed the aliens from benign to evil. They changed a very tidy, clean-looking atmosphere in the ship to something gooey, sloppy, dirty — one review of the movie said it looked like the inside of somebody's colon! The real alien look is of extreme intelligence; they didn't look menacing. In the movie they had them naked, with this gnarled

skin with bones sticking out of their necks — dirty, evil, nasty creatures.

"The only reason the real Travis was frightened was that he was dealing with the unknown, and he was in pain and was very uncertain. They didn't actually hurt him, and they certainly left no marks on his body. They didn't do the things that they did in the film at all, at least not while he was conscious."

Although Walton was disappointed that the film-makers decided not to represent his incident the way it truly happened, he did feel that they captured his emotions.

"There were things in the film that served to symbolize what I experienced. The scene in the craft where he's held down on the table by this membrane does bring back the kinds of emotions I was feeling. I was having trouble breathing, suffocating in this panic that I had being trapped. It must be very hard for people to understand what was



going on inside me, but this membrane gives you those emotions visually."

Many other facts became fiction in the screenplay. The loggers in the film were late for their polygraph test, whereas they were actually an hour early. Travis is found at a gas station totally naked; in reality he had the same clothes on that he had when he was abducted. This meant that the most interesting fact was glossed over: his clothes did not have five days' worth of soil on them.

As filming continued, discussions amongst the cast arose about the incident. Robert Patrick: "We did talk about it. After we met these guys, we realized they did go through something very incredible. Jim Garner said, and this is an indirect quote, 'I have no reason *not* to believe these guys.' That was pretty much his take on it. I believe it just based on my conversations with Mike Rogers and Travis Walton. Something incredible happened to them, and if it's what they say it is, I have no reason not to believe them."

Paramount were aware of Rogers's feelings about the movie and insisted he sign a contract to the effect that he would not criticize the film before going on a worldwide tour to publicize it!

"The only good thing I was ever able to say about the film was that it was well made and very entertaining!"

Travis Walton has come to terms with the inaccuracies in the motion picture. "People don't understand why I can finally accept the fictions in the movie to the degree that I have. I can't completely, but once something is done, you only create problems for yourself if you agonize about it forever. It's not going to change anything."

Walton coped with the experience by writing a second book on the incident. It was released last spring, updating and retelling the experience the way it truly happened.

DB Sweeney admits he wouldn't mind encountering a UFO. "I suppose it would be encouraging to know that there is other life out there, and that it's benevolent, but I



James Garner as Frank Walters



Robert Patrick as Mike Rogers

don't know about flying saucers. In the Bible it says, 'God made man in his own image', and we have done the same thing to aliens. We always make them in our own image. Even if they look like lizards, they have two eyes and a nose and they fly around in something like an airplane. But it seems to me that the odds of them having those similarities to us are remote. They would evolve in their own terms. I would hope that I would be sophisticated enough to recognize an alien presence, and that they weren't in a bad mood!"

Neither Walton nor Rogers has seen a UFO since the incident in 1975. Travis admits he would never get out of the truck if he saw another one, but Mike isn't so sure what his reaction would be.

"I'd have to wait and see what I would do. I haven't had the opportunity yet. In a way, I kind-of hope for it because I want answers. I'm sick and tired of not knowing. In fact, my need to know has almost enveloped me. The questions pile up and up and there aren't any answers at all. I want some answers and I want them bad." ●

**"SOMETHING INCREDIBLE HAPPENED.
I HAVE NO REASON NOT TO BELIEVE."**

CE3K TODAY

Steven Spielberg's *Close Encounters of the Third Kind* remains a classic of its genre. James E Brooks reveals why.

NEARLY twenty years ago, five musical notes engraved themselves on the movie-going public's psyche almost as deeply as three words from a similar picture five years later ("ET phone home"). The theme of benevolent aliens coming down from the skies swept aside the cherished bug-eyed monster mentality reflected in nearly all Science Fiction movies up to that point and served also to infuse the new wave of SFX-laden features with a measure of soft-spirited humanism. *Close Encounters of the Third Kind* formed the foundation of Steven Spielberg's reputation for creating a world of innocence during an age of cynicism and had at least as much impact as *Star Wars* on other SF films of the period. In some ways, that influence continues today, but in others the trusting heart of *Close Encounters* has turned to something harder and darker.

The story begins with the sighting of several UFOs. Electrical utility worker Roy Neary (Richard Dreyfuss) encounters one while attending to problems resulting from a flurry of UFO activity.

Curiosity overcoming fear, he chases after the lights in the sky and meets Jillian Guiler (Melinda Dillon) and her son Barry, played by Cary Guffey. Both Roy and Jillian are obsessed with a mysterious mountain, an image placed in their minds that drives them to find its location and meaning.

This search helps heal the destruction in their personal lives that the arrival of the aliens has caused. Roy's family has become alienated by his escalating bizarre behavior, prompting his wife to leave, taking their children with her. Jillian's loss is even greater — her son was actually abducted. The film is thus a quest story, a journey of discovery that is most obvious in the search for the mountain.

Reaching 'Devil's Tower', he is reunited with Jillian, and the pair brave the land and the military to reach the point of contact. Here they witness the wonder of the aliens' arrival and the return of all those who have been taken over the years, including Barry. Jillian's world is thus restored, anchoring her once again to Earth, while Roy's path leads him into the alien ship and to the stars.

When *Close Encounters* was released in 1977, Science Fiction films had received very little attention on an adult level and even less respect. The last picture to break out of the genre 'ghetto' into mainstream popularity (and profit) was 2001: A Space Odyssey. At the time *Close Encounters* went



**“CE3K FORMED THE FOUNDATION
OF SPIELBERG’S REPUTATION FOR
CREATING A WORLD OF INNOCENCE
DURING AN AGE OF CYNICISM...”**



into production, the incredible success of **Star Wars** had not yet occurred, and the only thing that enabled Spielberg to get the movie made was his own success with **Jaws**. Ironically, both pictures would pave the way for a renaissance in Science Fiction films. For the first time genre films would be profitable enough to attract major talent and budgets.

The perception of Spielberg's film, however, was fundamentally different from Lucas's. Though suffused with a child-like perspective, it was intended for a more sophisticated adult audience, whereas **Star Wars** eschewed thematic content for a broader appeal.

But the public reaction was immediate and surprising. Along with its fellow 'space' movie, the film racked up huge grosses. Even more unusually, the reviews were overwhelmingly positive, further elevating Spielberg's status from young auteur to modern visionary. **Close Encounters** was the picture that so well defined, in the press at least, Spielberg's vision of innocence no matter what the setting.

Nearly twenty years later, what lasting effect has **Close Encounters** had on genre, and mainstream, pictures? Undoubtedly, the hugest legacy the film offered was its unique perception of visitors from outer space. Historically, alien contact movies always reflected the type of paranoia so bound up in humankind's reaction to the unknown.

From respected works such as **The Thing** and **War of the Worlds** to B-pictures like **It!**, extraterrestrial visitation took the form of small or large scale invasion, usually resulting in widespread destruction before being repelled. Exceptions to the rule, while notable, are few and far between: **The Day the Earth Stood Still**, **This Island Earth** and even **Forbidden Planet** (though the aliens have been dead for millennia and their science serves as the instrument of destruction).

While the aliens of **Close Encounters** appear by turns mysterious and malevolent throughout the film, they are revealed as virtually divine by the time the main characters reach Devil's Tower. The recurring elements of bright, suffused light streaking through the night call to mind childhood images of heavenly visitation, one of many ways Spielberg bypasses the conscious, and cynical, adult mind to directly access ideas formed during childhood. The Mothership appearing at the end might even be said to be the ultimate nightlight — holding the dangerous darkness back, delivering reassurance and comfort. Spielberg would later take the same message of trust and cast it in a less ethereal form in his thematic sequel to **Close Encounters**, **ET**.

The perhaps unconscious desire to believe — maybe in a religious dimension, though outside a theological framework — coupled with scepticism is best summed up by star Richard Dreyfuss.

Even though he had never had a 'close encounter' of any kind, Dreyfuss said: "The idea of life in the universe and other parts of the solar system is something with which I agree. Part of me believes that other people have had the experience. At the same time, part of me says 'I

don't think this happened'. But I do think it's probable that contact will happen in our lifetime."

The American social climate in the late Seventies was essentially more optimistic and less shaded than the decade that followed. The war in Vietnam, an insidious cancer in the national character, had finally ended some years before. Richard Nixon's misuse of popular trust and government power had been revealed and swept away, replaced with a more accountable chief executive. Jimmy Carter, who had been in office less than a year when **Close Encounters** came out, had even made an official report of a UFO sighting. Thus the film is very much a creature of its time.

As the political and social climate and economic uncertainty fostered a move towards conservative values, the



Jillian Guiler (Melinda Dillon)
and her son Barry (Cary Guffey)
prepare for a close encounter...

backlash against the liberal swing was swift, radical and tenacious. Growing unemployment along with the rise of the 'yuppie' class created class schisms that seemed to sweep away the innocence and optimism that had been prevalent. In the age of Reagan, the view of alien life forms was best and most pithily reflected in John Carpenter's **They Live**.

Allegory gave way to large-spectacle features often drenched in violence. The Arnold Schwarzenegger brand of alien contact became the accepted norm with movies like **Predator** and **Lifeforce**, the furthest cry possible from the gentle extraterrestrials in **Close Encounters**. Visitors from the sky always came with malevolent intent, bent on the kind of destruction that harked back to earlier films like

Earth Versus the Flying Saucers. The only possible greeting from humanity was equal violence, driving the menace away and restoring Earth's safety and isolation.

In recent years, the trend has continued. One of the major box office hits of the summer, **Independence Day**, is a retelling of the invasion story. And one of today's most talked-about television shows is **The X-Files**. While the alien presence alluded to in a continuing arc of connected episodes is rarely overtly harmful, they hardly appear to be descendants of the messianic Klaatu from **The Day the Earth Stood Still**. Interestingly, Neary and **The X-Files**'s agent Mulder are both motivated by faith and a need to discover, but while Neary's quest is a bright one, Mulder's is motivated by a negative event.



Another result of this change in perspective is that in recent shows, notably **The X-Files**, human beings in positions of power become accomplices, complicit with whatever the aliens are planning. The new wrinkle is humans divided against each other; at least in the older invasion films, humanity presented a united front. Depending on your point of view, it hardly passes for progress.

In 1982, Spielberg took the opportunity afforded by the success of **Close Encounters of the Third Kind** and his other films to shoot new footage and re-edit the original release.

"Film-making should never be a dry-cement process," he said. "You can often have different ideas or feelings about a film months or years later and there are points that could be added to improve the story's impact. But it's not often that you get a chance to change the work to match your vision."

The original screenplay was nearly 160 pages long, but due to budgetary and production limitations, he was only able to shoot 135.

The main focus of the re-editing was the ending. Spielberg had been dissatisfied with breaking off the first film at the point where Neary disappears inside the Mothership. In the Special Edition, he follows Dreyfuss's character inside the alien vessel.

"The new footage takes Richard Dreyfuss one step further, but keeps the mystery still. I'm glad I was able to enhance the work to meet my original vision and I'm happy that a film company would agree to such an unorthodox plan."

Some elements benefit and others suffer. When the wave of big-budget Science Fiction pictures started in the late 70s and early 80s, a great deal of attention was focused on the special effects. Many movie-goers became rapt in the visuals, ignoring the importance of other elements essential to a movie's success — chief among them the script and characterization.

Even critics fell into the trap, perpetuating the myth that a Science Fiction film needn't rely on solid elements of drama, and that somehow the only necessary ingredient was impressive optics.

Spielberg seemed to share this tunnel vision. Scenes which provided greater strength and continuity to Richard Dreyfuss's character were sacrificed to make room for special effects footage.

The most controversial addition — the footage inside the Mother Ship at the end of the movie — hardly advanced the story or satisfied the curiosity of those who had seen the original cut.

The end result was to take a movie that had possessed a certain charm in its original form and weaken it by removing parts of its 'skeleton' and softening others.

Regardless of the flaws, the essential core of **Close Encounters**'s message is what makes it memorable.

Melinda Dillon may have summed it up best when she said: "Does other life 'out there' exist? This is my answer: It doesn't matter. It's irrelevant to our lives at this point. The longing for more in life, however, is extremely relevant; the

need for a deeper experience is really important. The spiritual life has to start there, in that place of longing deep in one's psyche.

"The legitimate search is not for little guys with big heads, but for the meaning of life. The feelings of inadequacy, loneliness, incompleteness and everything that leads away from life is when a person is not awake to his inner life. And that's what I mean by deviation from the true faith. The inner life is real and, for the main part, the life we call real is illusion."

In that case, perhaps those who see **Close Encounters of the Third Kind** as a religious experience are not far wrong. And if that is so, its successors are sadly lacking in the Old Time Religion. ●

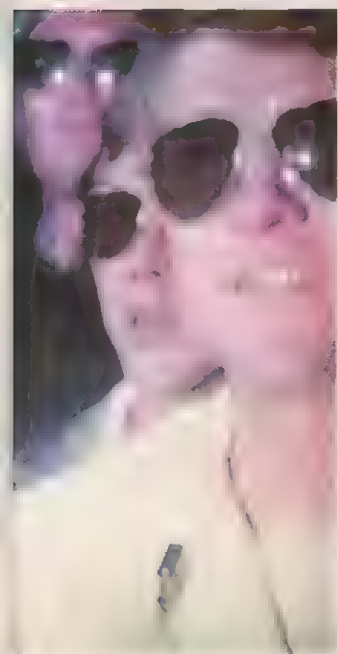


Jillian awaits her son's return



Fires in the sky...

**“THE RESULT WAS TO TAKE A MOVIE
THAT HAD POSSESSED A CERTAIN
CHARM IN ITS ORIGINAL FORM AND
WEAKEN IT BY REMOVING PARTS”**



HAVE FAITH

Jim Brooks examines *Conduit*, an early *X-Files* story about believing the unbelievable.

IT BEGINS quietly at a campsite in the middle of the night. A clear night sky watches over Lake Okobogee, cold twinkling pinpricks set in a deep blue field. Nothing stirs, not even the brother and sister nestled in their sleeping bags on the ground beside the trailer where their mother slumbers. The stillness inside the camper is shattered by an intense light flooding in from outside and violent shaking that empties the cabinets of their contents and knocks the woman from her bed. When the disturbance ends, the little boy calls frantically for his mother, saying that the sister is gone. They look up to the sky and the mother calls the girl's name over and over.

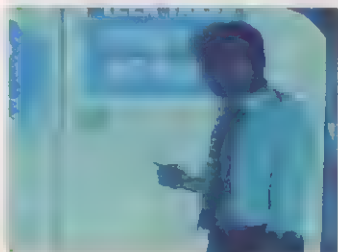
But there is no answer...



The girl's disappearance brings Scully and Mulder into the picture. Before they even leave Washington, Mulder's professional detachment is called into question by Section Chief Blevins. He shows Scully the X-file on the similar disappearance of Mulder's sister Samantha over twenty years before. Even with this significant seed of doubt, though, Scully begins to exhibit the depth of loyalty which will become a staple of the series. She successfully persuades Blevins to give the admittedly flimsy case a once-over.

But her doubts grow as Mulder seems to rely less on accepted investigatory techniques and more on intuition and faith.

The issue of faith is central to the episode; the need to believe in a secular society. Scully's skepticism acts to contrast that faith as well as create the dramatic tension that bolsters the series' suspension of disbelief. *Conduit* is thematically rich, working on several layers which neatly mesh to advance both the series and the two continuing characters.



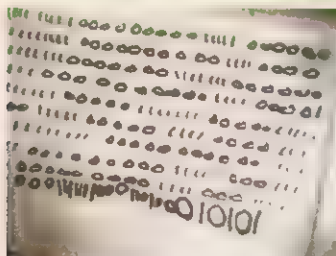
One of the writers expressed the opinion that the show — specifically the process of abduction — is symbolic of abuse. Certainly, the removal of any free will, of a forfeiture of control. Additionally, the episode stands as

a metaphor for the disintegration of the family.

Mulder's initial research into the disappearance revealed that Ruby's mother, Darlene, was part of a group of Girl Scouts who witnessed a UFO years before. When Scully and Mulder arrive, Darlene finds a hot and cold reception. While Mulder is willing to believe, Scully gives the woman the kind of look that she's been getting ever since her UFO sighting as a girl. After the NSA raids her house, tosses it, and takes her and her son in for questioning, Darlene suffers her final betrayal. She refuses to cooperate with Mulder, cutting off his best chance — up to that point — to gain some knowledge as to Samantha's fate.

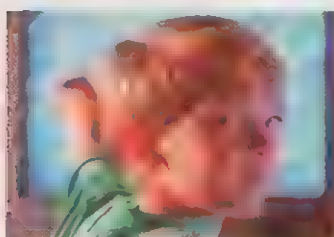
Carrie Snodgrass is instantly sympathetic as Darlene. Her portrayal of a woman saddled with a fate she never wanted is completely convincing. The weary sadness and ruin that permeates Darlene gives some idea as to the human toll a UFO experience can have on a human spirit. Years of being ridiculed and regarded as unbalanced have etched her with a world-weariness that greatly exceeds the mundane character of her life.





dence suggests that he got Ruby pregnant, leading to the supposition that he might have killed her and then fled. Scully grasps at this theory, attempting to bring Mulder around to her way of thinking. Mulder is unshakably certain of the UFO angle, however, somewhat vindicated when it comes to light that one of Ruby's classmates killed the boy, with still no explanation for Ruby's disappearance. This small victory is little comfort for Mulder and Darlene.

Of course, Darlene isn't the only victim. The aching hunger Mulder feels for his sister's return, as well as the desperation it fills him with add a poignant dimension building on slivers of personal history presented in the pilot. Carrie Snodgrass's performance helps to heighten an equally brilliant performance from David Duchovny. As directed as he is, there are times when Mulder's vulnerability comes enough to the fore that he looks for all the world like a little lost boy. One can well imagine the same troubled look on his face when he was a child as that on Darlene's son, Kevin.



Kevin is the lynch pin. Mulder himself refers to the little boy as the conduit for some kind of communication from those responsible for Ruby's abduction. The static-filled television screen reveals a continuous stream of 1's and 0's that decode into images and snippets of music likely culled from one of the Voyager probes. But it eventually communicates another message, one of far greater interest to all those involved in the case. The mosaic created from Kevin's transcriptions, which Scully and Mulder find on the floor of the Morris's living room creating a portrait of Ruby is sight enough to make the blood run cold. Even Scully is affected, feeling the touch of something that defies the well-reasoned pattern of empiricism.

Finally, the picture is also the clue that sends the two FBI agents back to where it all began, where it will all end.

Back in the forest, Scully and Mulder find Darlene's empty camper, leading them down to the lake. There, Darlene is down, but Mulder pushes ahead, driven by Kevin's voice.

The type of disbelief Darlene has suffered is reflected in the murder subplot. Scully's and the local law enforcement's preferred avenue of investigation focuses on Ruby's boyfriend who is also missing. At first, the evi-



The image that greets him is strongly reminiscent of something from *Close Encounters of the Third Kind*. Kevin stands on a rise before the treeline, looking for something in the distance. As blood-colored light bleeds through the fingerlike forest, a low thrumming sound fills the air. For a few moments, Mulder is as transfixed as Kevin before the sound resolves itself into something more recognizable as terrestrial in nature. A motorcycle gang bursts over the rise and nearly runs them over. Overcome with disappointment, Mulder gives up right there, trying to convince



Kevin that his sister isn't coming back. But the boy is adamant that she is somewhere around them. His faith is borne out a few minutes later when Scully calls to them.

Ruby reappears physically drawn, but testing reveals a more convincing sign of something unusual — her blood work shows changes consistent with a significant period of time spent in zero gravity. Even Scully concedes the lack of an immediate rationalization. Mulder begins talking to Ruby, excited by the prospect of finding out what occurred while she was gone, but is interrupted by Darlene. She for bids any kind of inquiry, explaining that she refuses



'A BLOOD-COLORED LIGHT FILLS THE FOREST, A LOW SOUND FILLS THE AIR.'

CREATING CONDUIT

CONDUIT was the first script for *The X-Files* by writing team Howard Gordon and Alex Gansa, who were asked to join the staff by creator Chris Carter on the strength of an abortive pilot script they had written for ABC called *Country Estates*.

Gordon and Gansa's first story for *The X-Files* was scheduled fourth in the season, and Howard Gordon has admitted that they "struggled mightily" during the writing of it. After Carter himself had penned *The X-Files*'s opening two UFO-related instalments, fellow writing team Glen Morgan and James Wong had sent the series down a completely new avenue with their first script, *Squeeze*. Gordon and Gansa felt they lacked the confidence to emulate the risks taken so early on by Morgan and Wong and so, instead, *Conduit* harked back very much to the series' pilot, both episodes featuring the unseen presence of extraterrestrials, the disappearance of local teenagers, and lots of action set in very darkened woods.

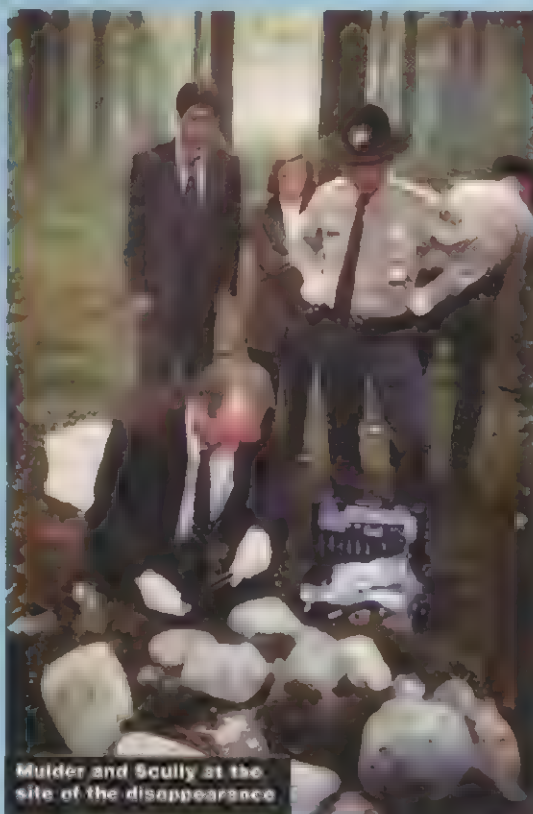
The writers felt that now the series was up and running, the time was right to reintroduce the concept of its 'holy grail' as established in the pilot: Mulder's search for his younger sister, Samantha, who has vanished from their family home some 21 years earlier. The unexplained disappearance of teenager Ruby Morriss, as well as having a dramatic thrust all of its own, was to serve as a parallel for Mulder's loss also. The scene that pointed to this most clearly — the closing one, where Mulder is left sitting alone in a church armed with just his faith and a photo of Samantha — was the one of which the writers were ultimately most proud.

Gordon and Gansa set out primarily to tell an abduction story, but one which they never planned to resolve; it was to be left completely to the individual viewer as to what fate they thought had befallen Ruby. The pair researched heavily into UFO lore, especially in terms of repeat abductions and mother/daughter abductions, but it was only under instructions from Fox

executives that Ruby was returned suffering from weightlessness — the one fact that Mulder is able to hold onto to prove his abduction theory. The writers originally had Ruby's fate left hanging, but the network demanded a greater sense of closure as they had with *Deep Throat* two episodes earlier, and as they would on several other occasions during the season.

An unwritten rule devised early on in the series was that each act of each episode should feature what the team termed an 'X-Files moment' where something severely strange or unnerving would occur. Chief amongst these in *Conduit* was the Alex Gansa-devised scene where Mulder and Scully look down from the second floor of Darlene Morriss' house to see a picture of missing daughter

Ruby formed from pages and pages of ones and zeros scrawled by little brother Kevin. The task of realizing this pivotal scene fell to the art department's Greg Loewen, who initially created a digital drawing on his computer. After completing half the image, it was decided that it all looked too precise to have been created by an eight year old, so graphic designer Vivian Nishi was brought in. Loewen's work up to that point was enlarged, printed onto a transparency and projected up onto the wall. Nishi then laboriously traced over the ones and zeroes to give the print out a hand-drawn look, a job that took several at-



tempts to get just right, over the course of several days and using much more than just several felt pens.

Very little else in the way of special effects was required for *Conduit*. FX make-up designed Toby Lindala had one of his earliest commissions for the series, creating the make-up for the deceased Greg Randall, after the crew had tried manufacturing a mummified face which Robert Goodwin later described as looking "like something out of Toys 'R' Us."

The episode was broadcast first in the US in October 1993, and its UK premiere followed some four months later.

Nigel Adams

Mulder's emotions are released in *Conduit*



to put her daughter through the same ridicule she suffered. The truth, she tells Mulder, has caused her nothing but pain



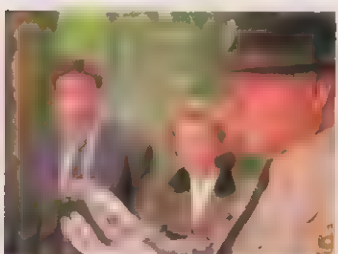
and she'll do anything she has to in order to protect Ruby.

Throughout the scene, Duchovny shows the effect of Mulder's hopes being dashed, as the golden ring is snatched away. It is a sliding, gradual process,

during which he seems to cave in on himself. At this stage in their relationship, there is very little Scully can do but stand by and watch her partner's pain. But Anderson manages to convey without words the great need Scully has to somehow reach out to Mulder even though she knows this isn't possible.

The last scene ties everything up and delivers the final emotion punch. We see and hear Scully play the tapes of Mulder's hypno-regression session in which he describes his sister's abduction. As Mulder's voice continues over the scene, we end with him sitting in a church crying over a picture of himself and Samantha as kids. The last thing we hear is Mulder saying that he wants to believe.

Writers Howard Gordon and Alex Gansa were the first to begin opening more of Mulder's past. Taking the first clues presented in the pilot, they reveal more of Mulder without falling into an exposition-heavy millstone. This is the first significant evidence that the show's production



team and writers never lose sight of the old writing class adage: show, don't tell. One of the secrets to the success of *The X-Files* is its economy; just as the color palette stays unobtrusive and the performances are prevented

from going over the top, the scenes of personal revelation are kept in check, saying more with less. *Conduit* creates a more lasting impression by giving the bare spoken and emotional bones.



In contrast to the spare approach in writing and acting, the direction and visual content of the series show a more obvious flare. Even though Carter and company are firmly focused on the importance of the story, they realize that the nature of their subject matter is such that it lends itself to a very stylized treatment. The camera becomes a storytelling tool, reinforcing the mood of the piece, complemented by the lighting and cinematography. Several images from the episode jump out, but the two most striking are the 1/0 mosaic and Kevin standing silhouetted against the growing red light. Especially in the field, the camera helps bolster a dreamlike aspect that strengthens the expectation that something wondrous is about to happen. It's no coincidence that the best directors have producer's credits and that a number of the producers also direct.

Like Mulder, we want to believe. The powerful emotional pull that the producers and actors make on us is a sum of all the elements mentioned above. We feel Mulder's anguish, Darlene's mixture of fear and worry, all counterbalanced by the yardstick of reason that Scully represents. Chris Carter and the rest of his team make it very easy to accept a story of a little boy receiving signals from aliens light-years away through his television. In so doing, they create a conduit through which a very human X-Files story reaches the audience. ●



Mulder has to face with the things that took his brother, in Season 2's *Little Green Men*

DOCUMENTING THE WEIRD

Kevin Anderson, the writer of the *X-Files* and *Star Wars* books, reveals some paranormal secrets to James E Brooks...

LUKE SKYWALKER and Fox Mulder would seem to be separated by a gulf wider than any legend or X-File, but they do have one thing in common: both have had their adventures chronicled in print by best-selling writer Kevin J. Anderson. *Ground Zero* and *Ruins*, the first two entries in a series of hard cover novels spun from *The X-Files*, are already *New York Times* bestsellers. And Anderson is not limited to novel-length fiction; he also has several *X-Files* comic books due out from Topps Comics.

Anderson always wanted to be a writer, but only recently has been able to support himself full-time from his writing. In the intervening years, he worked as a technical writer at one of the United States' leading nuclear weapons facilities — experience that would later prove invaluable.

Anderson wrote many original non-tie in novels — both by himself and with frequent collaborator Doug Beason — before his first foray into books derived from other media. Based on his past work, George Lucas chose



him to succeed popular author Timothy Zahn in chronicling further adventures in the *Star Wars* universe. The immediate result was the immensely popular *Jedi Academy* trilogy.

With so many major undertakings, how is Anderson able to keep things straight?

"I like changing channels, moving from one project to another," he tells *X-Posé*. "That's the way I keep my interest at such a high level for each book I'm working on."

Anderson was a casual viewer for most of *The X-Files*' first season before becoming hooked in the second year. The call from the publisher came during this time, asking if he'd be interested in writing novels based on the show. His answer was an immediate and enthusiastic 'yes.'

"Chris Carter had apparently read some of my *Star Wars* books and liked them," he says. "They wanted a high visibility hardcover to relaunch their line of novels because although they had done two paperbacks with Charles Grant, they had come out at the same time the series

"IN A BOOK YOU HAVE AN UNLIMITED BUDGET... WE TRY TO THINK BIG."



premiered, before the show was a hugely popular thing."

The opportunity presented challenges.

"They wanted to have somebody who was willing to work in a media universe and someone who was a bestselling author. And they wanted someone who could write the book from start to finish within two months. Fortunately, I'm a fast writer!"

Once he agreed to write the first book, Anderson picked subject matter close to home. *Ground Zero* finds Scully and Mulder investigating bizarre deaths associated with past and present nuclear weapons testing. The background against which it is set is complete and convincing — for good reason.

"The atomic bomb testing, the Manhattan Project and government research labs happen to be things I know a lot about because I worked in a lab for thirteen years," he reveals. "So I said to them, 'You want a high-tech, well-researched, very detailed and suspenseful SF thriller and you want me to write it in two months? With a deadline that tight, I'm going to have to write about something I'm familiar with, so how about we do a story where ghosts from atomic bomb testing are coming back to kill off nuclear weapons researchers?'"

Anderson 'pitched' this in a single paragraph memo to Chris Carter, producer of *The X-Files*, who loved it. A three-page proposal describing how the writer intended to put the story together followed.

"Chris liked that and sent it back with various comments in the margin — 'Make sure you do this and don't do that, and can you do it this different way?' I then developed a forty-two chapter outline with a detailed paragraph for each one, and that went back for comment. There were some very specific suggestions



— 'How about this one-liner where Scully says...', and 'When you do this part, remember that Mulder is probably going to be thinking of such-and-such episode.' It was character stuff like that.

"So Chris and his people were not just spectators with red pencils waiting to mark the things I'd done wrong; they were very much involved in developing the story itself. The feeling was that we were both trying to come up with the best *X-Files* story we could. They let me push the envelope as much as I can, but they also want to make sure there's an envelope there because they have their own boundaries and plans for what they are going to do. When they did say 'You can't do this', generally when something I wanted to do contradicted their plans for the show, they always worked to come up with an alternative way to do it."

The collaborative nature of the relationship spilled over to direct tie-ins with upcoming episodes. While Anderson was writing *Ruins*, Chris Carter, story editor Frank Spotnitz and Mary Astadourian tried to supply him with the evolving script for the episode they were working on, *Teso Dos Bichos*. Even though *Ruins* was set against a Mayan backdrop and the TV episode focused on the Aztecs, the common archeological theme was something that the *X-Files* people were eager to see referred to in the novel. Unfortunately, script rewrites and publication deadlines made inclusion of these elements in the book impossible.

The background of the main characters is an area many franchises guard jealously, but *The X-Files* producers have also proven the exception to this rule, allowing Anderson to add unique dimensions to the characters.

"In *Ground Zero*, I was able to establish part of Scully's background, the college life that you don't get to see in

"WE WERE TRYING TO COME UP WITH THE BEST X-FILES STORY WE COULD."

the series. And in *Ruins*, you get a bit more of what Mulder did right after his sister disappeared."

In all of his spin-off books, Anderson tries to take advantage of one area in which there are no constraints.

"In a book you have an unlimited budget, so we try very hard to make these novels more ambitious than you could afford to do in a forty-six minute television program. We try to think big; we don't want to do something off-the-cuff."

A frequent complaint regarding novels based on television or movie properties is that the author has failed to capture the spirit of the source material. Given the great differences between media, such a reaction is to be expected, but judging by the critical reaction and high sales figures of *Ground Zero* and *Ruins*, Kevin Anderson has obviously overcome these hurdles. Has he had any great problems keeping his novels true to the series?

"I didn't have any trouble with the constraints on length because *The X-Files* has done up to three episode stories successfully," he reasons. "The most apparent difference was that the TV series is such an atmospheric show. It depends so much on the weird background music, the strange camera angles, the lighting and all that sort of thing. I'm just writing words, so I don't have all of this stuff available to me. However, I can get inside the characters' heads. I can describe in excruciating detail how a rotting corpse smells or how the cold feels or the pain of a monster's claws around your throat. I don't have the resources a television show has, but I have a different set of assets — my author's toolkit, instead of a TV show toolkit. You play to the strengths of the medium you're working in."

Anderson also believes strongly in delivering what's promised.

"You want to make sure that you give the reader *The X-Files* if they're buying an *X-Files* book. You want to make sure it captures the feel and flavour of the material you're working on."

How does he make the characters and setting consistent with the source?

"It's the same thing as if I were writing an historical novel set in ancient

Kevin Anderson
Photo © Kevin Anderson



Japan," he offers. "I'd research the country and era and I'd be constrained by what I uncovered. I treat it exactly the same way whether I'm doing *Star Wars* or *The X-Files*. Even though one milieu is based in reality and the other in fiction, the dynamic is the same. I don't waste a lot of time grousing and moaning, saying 'Oh, I want to have this character do this thing instead' — that's not what the character is. It's like writing a story that has Teddy Roosevelt ballet dancing — that's not what Teddy Roosevelt did."

Anderson has a unique perspective on what makes *The X-Files* popular.

"It's so well done," he insists. "I don't mean that to be flippant. Each episode looks like they've treated it as a major motion picture, not everybody walking onto a soundstage, saying their lines and going home. It's not like a lot of shows which seem to have a team of writers popping out scripts one after the other like they're disposable. I really feel that the people who make *The X-Files* are trying to stretch themselves and be ambitious, to make high quality stuff with a finesse and attention to detail that you hardly ever see on network television."

In addition to the upcoming graphical adventures of Agents Scully and Mulder, Anderson is planning his third *X-Files* novel, set to be released sometime in the spring of 1997. The gap between the second and third books is mostly because he is so busy with a wide range of projects. Next up are some more *Star Wars* books, as well as original work, solo and in collaboration with Beason and his own wife, Rebecca Moesta.

It's been a rewarding experience for Anderson beyond a literary one. While attending an *X-Files* convention, he has been able to speak with Doug Hutchison (Eugene Victor Tooms) and Dean Haglund of the *Lone Gunmen*. But his most interesting experience was signing books when Erika and Sabrina Krievins — the two young girls who played the clones in *Eve* — came up to the table for an autograph.

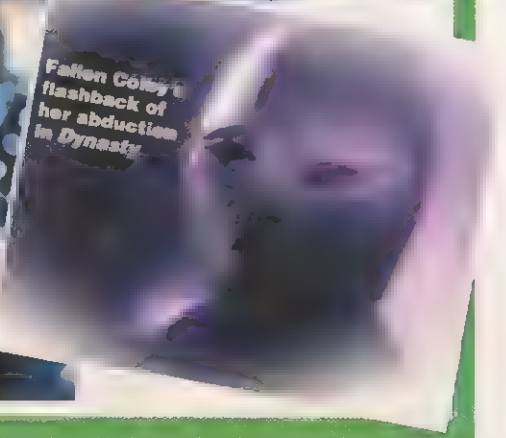
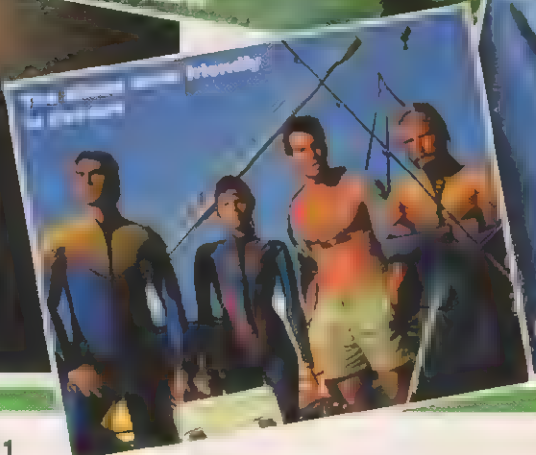
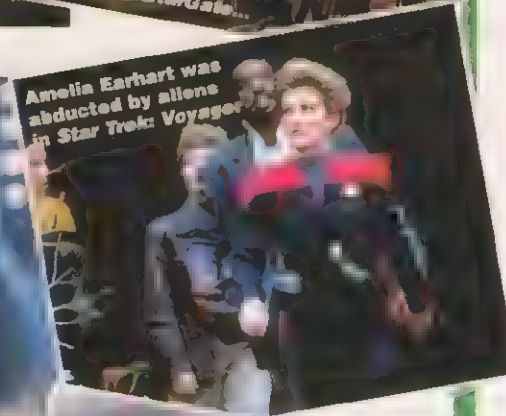
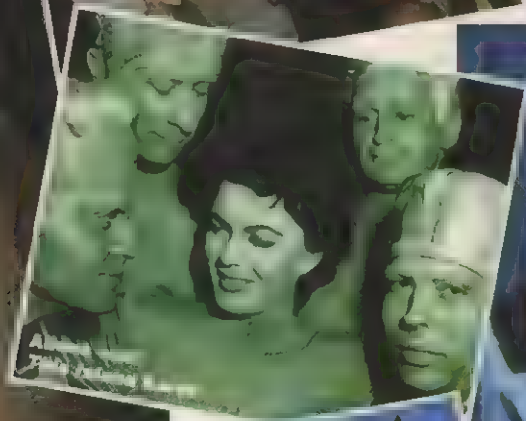
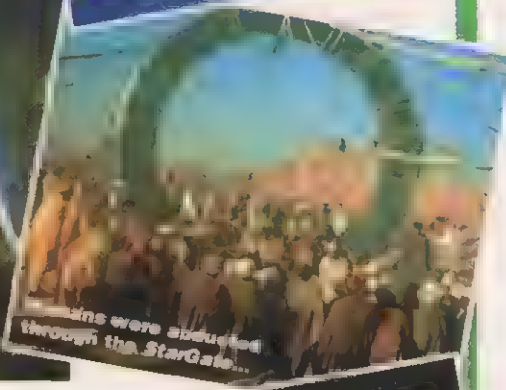
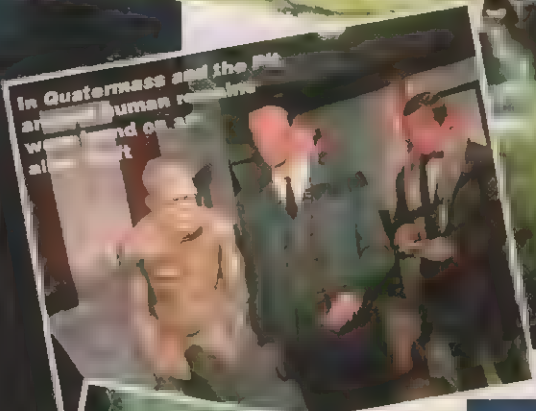
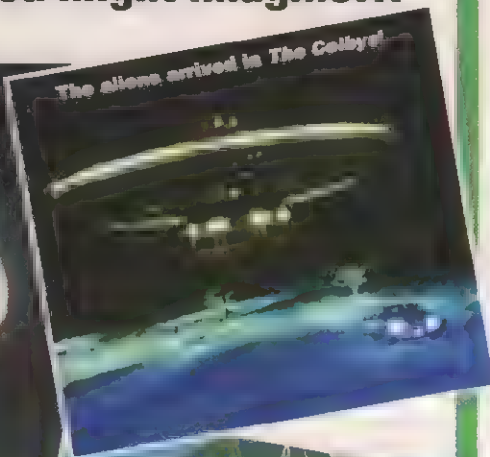
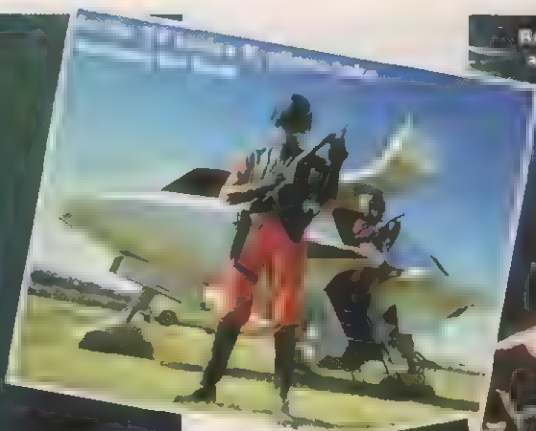
Just another page taken from the *X-Files*... ●

ABDUCTIONS



Novelty (Christopher Walken)
ing experience of alien
tuction in *Communion*

X-posé presents a special scrapbook of memorable images on the theme of alien abductions from television and the movies... Aliens have visited our world more than you might imagine...



WORLD'S END

Director Roland Emmerich has a massive hit on his hands with the blockbuster *Independence Day*. By Judy Sloane.

DIRECTOR Roland Emmerich's first step toward making movies in Hollywood began in his native Germany when he helmed the film *Moon 44*, and employed an English speaking cast which included Malcolm McDowell, Lisa Eichhorn and Dean Devlin. Dean Devlin? The young and still unknown actor, was to find success behind the cameras with Emmerich's company, Centropolis, producing and co-writing, with the director, 1994's box-office sensation *StarGate*.

And it was at the press junket for that Sci-Fi classic that the inspiration for this summer's mega-movie extravaganza, *Independence Day*, was ignited. While being questioned by a journalist, Emmerich admitted he didn't believe in space aliens. The reporter became indignant, wondering aloud how the director could make a film like *StarGate* without believing in the movie's basic premise. Emmerich replied, "I believe in fantasy," and went on to fantasize a great 'what if' plot which had enormous space craft hovering over every city in the world. When he bid the reporter adieu, he quickly made his way over to Devlin, saying, "I think I've got our next movie."

The two writers collaborated at an incredible pace — the only thing that moved faster than their writing abilities was the velocity with which their screenplay sold.

"We sent it to the studios. It took sixteen hours and we had a deal," recalls Emmerich. "It was on a Friday, and Monday I was hiring people left and right in Los Angeles. I'll never forget the first script session we had at 20th Century Fox. Their only comment was, 'Can you make it a little

bit shorter?' It was 138 pages long. I said, 'Why don't we shoot it and decide that later?' We ended up with a pretty long movie, but we only cut three or four transition scenes. It stayed pretty intact."

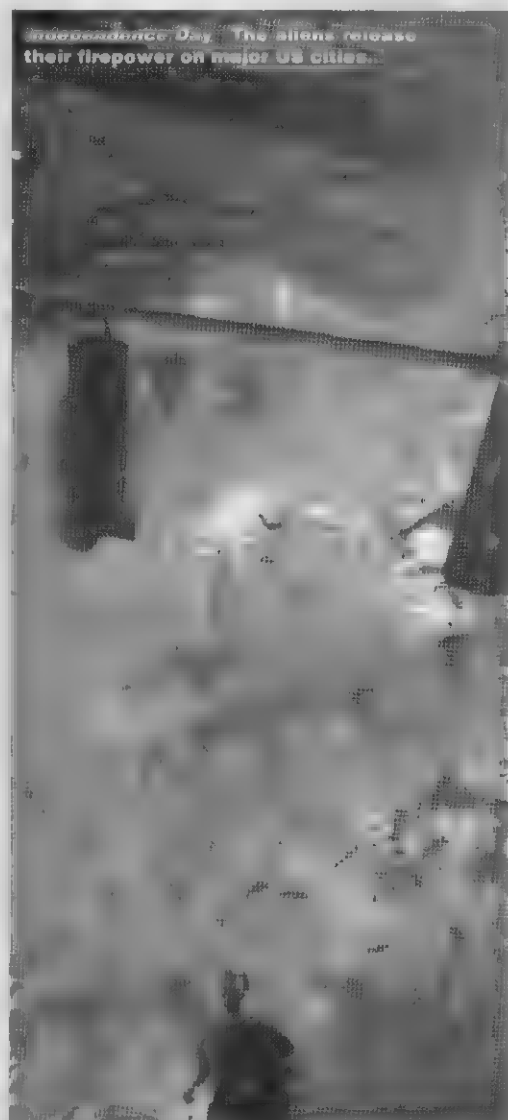
Set a couple of days before America's traditional celebration on July 4th, a frightening scenario unfolds as gigantic and mesmerizing space craft appear above major US cities and other world capitals. It doesn't take long for the Earth's inhabitants to comprehend the dire consequences of this invasion, as they now must come together to fight back, declaring a global Independence Day from the tyranny of alien aggression.

Emmerich admits that several Sci-Fi classics from the Fifties, including *War of the Worlds*, influenced him when writing the screenplay for the movie. The other genre he would base the picture on was less obvious — the disaster films which were so prevalent in the Seventies.

"I loved Irwin Allen's movies. I was talking with Dean Devlin about it. I said, 'Somebody should do *The Poseidon Adventure* again, or something like *The Towering Inferno*. Whenever we talked about it, we ended up saying, 'No, these natural disasters wouldn't work today. Who would care?' Then I had the idea of this alien invasion — that's a natural disaster. It combined pretty much the invasion genre with the disaster genre. We also had another kind of element in the movie which we thought was very interesting, the multi-character war drama where people come together to fight the enemy. It's very patriotic. And we realized, we could be patriotic because it's about aliens, it's politically cor-

rect, so we could create that feeling without insulting anybody. That was a real cool discovery."

In keeping with Irwin Allen's concept of disaster movies, Emmerich and Devlin insisted that humor be an integral part of the production.



"THE WHOLE CLICHÉ WAS THEY'RE FRIENDLY... THEY'LL TEACH US."

"We were very adamant about that," says the director. "I think it's the only way to do something like this because otherwise, it would be too dark, too depressing. I said, 'I'm not going to make a movie where everybody constantly looks scared. That's lame and unentertaining."

"There's a certain period where you have to buy into it, where people scream and run, but there's also the moment where they have to go on with their lives. Don't forget our whole

thinking is, when they come, they will be friendly. The whole cliché, created single-handedly by Steven Spielberg in the late Seventies and early Eighties, was they're friendly, they'll teach us, they've come to visit us. I don't see any reason why, because if they have been visiting us for the last 30 years they haven't taught us much. They've abducted enough people to figure us out."

Emmerich's concept of the movie is capsulized in the scene where Will

Smith, an air force pilot, is fighting the aliens along with his company, and he's the only one to escape.

"He out-flies the alien in the Grand Canyon, and when he opens the hatch of the space ship, he punches the alien in the face and knocks him out. That's the kind of movie I was seeing. I was not seeing *Fail Safe*. I was seeing something more tongue in cheek. So we came up with a lot of comic relief characters which, for me, was very important. That's why we



"THEY DON'T HAVE ANOTHER AGENDA THAN ERASING US AND TAKING OVER!"

like to also call it a 'popcorn' movie. We wanted to give people an exciting and fun ride."

In keeping with Irwin Allen's notion, **Independence Day** spotlights many individual stories and characters who are united when the alien craft begin destroying Earth. But unlike Allen's movies, there are no superstars such as Steve McQueen, Paul Newman or Gene Hackman gracing the launch pads, as Emmerich felt the suspense throughout the film would be better served with "simply good actors. In the structure of our movie if you have Bruce Willis or Sylvester Stallone, who survives? When you have a movie with a big action star, you know his or her character will triumph. In our movie, everybody's fate is up in the air. Audiences will definitely be surprised as to who survives, and who doesn't."

"I believe that two or three of my actors will become so-called superstars, but that's not the reason I cast them. I loved Will Smith in **Six Degrees of Separation**. I thought it was one of the best acting jobs by a young male in the last couple of years. We wrote the part of David for Jeff Goldblum because I always said he was the only person on Earth who can explain something and make it entertaining."

Martin Landau was the director's first choice for the role of Goldblum's father in the film, but he was still shooting **Pinocchio** therefore Judd Hirsch, sporting enough make-up to look 60 years old, came aboard. For the President of the United States, Emmerich wrote a role which exuded heroic leadership.

"Every movie I saw, the President was a crook," laughs the director. "It was such a cliché. I always felt Bill Pullman should play the role. He's a real nice guy, and he transformed that on screen."

For the aliens, Emmerich wanted to create something that would be familiar to the public, but would also shock them. Therefore, he came up with a

biomechanical suit that the aliens wear, giving them two looks... both grotesque.

"We wanted to tap into existing mythology and, on the other hand, be different enough not to disappoint people. The overall idea for their culture was always like locusts, because they were more like a national disaster than bad guys. They don't have another agenda than erasing us and taking over the planet!"

When it came to designing the special effects, Emmerich refused to allow any of the visual effects houses to become involved.

"I don't believe that I can farm out such an important part of my film to other people, which are like a corporation in themselves and have their own interests. There's only one interest, and that's the movie. I sometimes hire people away from effect houses. There's a lot of free floating talent out there. One of our visual effects supervisors brought twelve people from Germany who were exceptional computer artists. I think, in the end, there were 400 effects people and we formed our own company."

"Daily I was involved, so daily, when something went wrong, I saw that too. Because sometimes there's something going wrong in an effects shot and you still see something in it that's interesting, and say, 'You know what, the shot overall doesn't work but that element works. Why don't we use that element in that shot and make that shot better?' Everyone of these shots is my movie, so I'm very concerned about it. And, yes, there was a lot of money spent on that part of the movie, but not that much. It's a little less than a quarter of the budget."

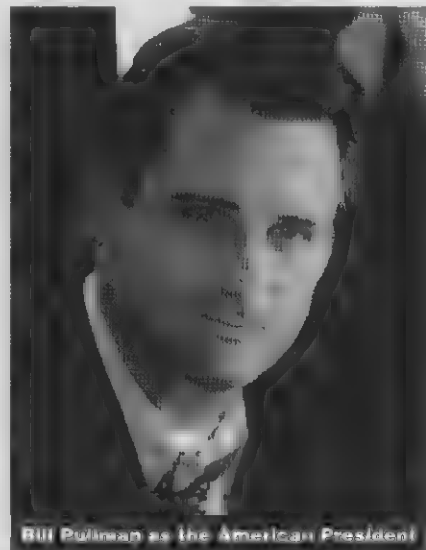
For Emmerich, the hardest scenes to stage were the ariel battles. As he recalls, "They were very complicated. We did computer simulations, little video games figuring them out, and we saw them and I said, 'No that's not exciting enough.' I constantly revised the scene [between Will Smith and the al-

ien] in the Grand Canyon. I always saw a version and thought, 'That's not exciting enough.' Everybody would come to me and say, 'Roland, what else can they do in a plane in the Grand Canyon?' But I always saw this wild ride. I thought of it as an expression of Will's character, as wild as it can get. That was pretty complicated because it was in broad daylight. Effects shots don't like broad daylight. Everything at night is much easier."

In a movie laden with hi-tech com-



Will Smith as a crack fighter pilot ready to take on the alien menace



Bill Pullman as the American President

puter effects, one of the most impressive stunts staged by Emmerich entailed 18 rigged detonations.

"When you want to explode something, a computer can't do that. There's too much random detail. Don't forget computers are instruments, and a person has to tell a computer what to do. There's nobody in the world who could paint an explosion, so we relied on the old pyrotechnics."

With the aliens strafing an encampment of people on their way to the safety of the local air force base, 25 stunt men and women dodged and ran as jeeps and trailers erupted around them, with 470 extras dashing from their mobile homes towards the camera.

As summer drew near, the studio became worried and approached Emmerich, as he recalls with a laugh,

"Fox said, 'Do you want to rename the movie, put it on another holiday? Can you make it by the 4th of July?' Because, if we kept calling it **Independence Day**, we had to release it on the 4th of July as a marketing ploy. I said, 'Yes, we can do it.' I, at that moment, was overly optimistic.

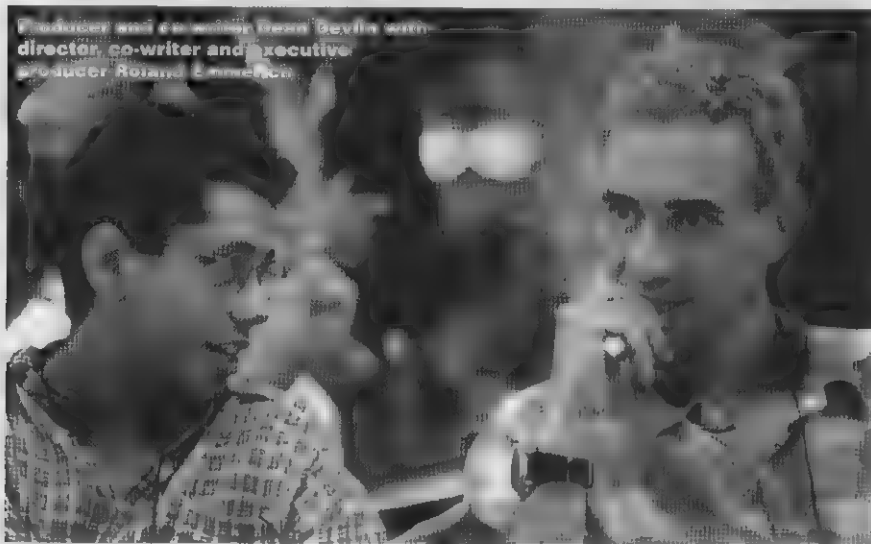
"We got quite pressured in the end. The last two or three months were murderous. We did the visual effects day and night. We had 360 digital effects shots, and a lot of them were rendering two or three days. There was only so much you could do in a certain amount of time. It was a logistic nightmare."

With the movie being publicized and promoted as more of an event than a summer release, with predictions of \$100 million being accrued within days of its premiere, Emmerich

is definitely feeling the heat.

"Sure, I feel pressure, every filmmaker feels pressure, but it's created by the media not by the industry, because they are much more aware that every movie is hit or miss. The media loves competition, the fact that there is a race out there.

"I remember the days when nobody cared what was number one or two. Now they report national box office receipts on normal shows. But you have to deal with it. I don't lose sleep over it. I sometimes feel the pressure, and sometimes I can block it out. I don't think the quality of a movie is reflected in the box office. For me it's about always trying to make a good film. Down the line, in 20 years, nobody will care about the box office, they only will care about the movie." ●



Producer and co-writer Dean Cain with director, co-writer and executive producer Roland Emmerich



Emmerich on location



STRANGE PURCHASES

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INDEPENDENCE DAY

US: July 2 1996

UK: August 9 1996

Directed by: Roland Emmerich

Stars: Jeff Goldblum, Bill Pullman, Robert Duvall, Randy Quaid

Rated: PG-13

Perhaps the most overly hyped, and eagerly awaited movie of this summer *Independence Day* unfortunately doesn't pull off the miracle of living up to its publicity.

Literally exploding onto the screen as a cross between *War of the Worlds* and *Aliens*, and sporting enough spectacular visual effects to satisfy any moviegoer that they've received their money's worth, the film will undoubtedly hit the \$100 million mark before the last firework of the holiday is set off. But the odd dichotomy is, although the special effects and hi-tech computer graphics are all first-rate, the movie has a strangely old-fashioned format reminiscent of the disaster films of the Seventies, where several vignettes spotlight a selection of stories all culminating for the finale — in fact, I was convinced Charlton Heston was going to make a guest appearance to save the day.

With a plot that has holes large enough for the mother ship from *Close Encounters of the Third Kind* to fly through, and a myriad of 'colorful', larger than life, characters who detract from the tension instead of adding to it, the movie unfolds the frightening scenario of an Earth under fire from an alien force of incomprehensible destruction.

Perhaps the overwhelming intensity of such a disastrous tale inspired writer/director, Roland Emmerich, to come up with comedy moments of relief, but these just defuse the holocaust by not taking it seriously. Will Smith and Jeff Goldblum have the right balance of heroics coupled with a sense of wryness, but Randy Quaid, Judd Hirsch and Harvey Fierstein give stereotypical performances which do nothing to enhance the movie's credibility.

Having said all this, *Independence Day* won't disappoint moviegoers who simply desire an epic Sci-Fi experience. It is definitely the ultimate E-ride. So, sit back, be sure your safety belt is fastened tightly, forget the dialogue, imagine that the unconvincing characters are real and just enjoy the trip

Judy Sloane



PHENOMENON

US: July 3 1996

UK: August 30 1996

Directed by: Jon Turteltaub

Stars: John Travolta, Kyra Sedgwick, Forest Whitaker, Robert Duvall

Rating: R



The fascinating premise of *Phenomenon* examines what happens to a simple everyday man who suddenly and inexplicably becomes a genius. George Malley, exquisitely portrayed by John Travolta, lives in a small town, making his living as a car mechanic. On his 37th birthday, he is hit by a blinding beam of light which he believes emanates from the sky. Suddenly, he has an insatiable appetite for learning, consuming four books a day, speaking foreign languages simply by glancing over the words, moving objects through the energy of his mind, playing chess and predicting earthquakes. At first, the thrill of his expanded intellect consumes him, but he soon makes the discovery that his friends are uncomfortable around him as his new powers and increased knowledge scares them.

This interesting scenario could have developed in many directions. Unfortunately, the path writer Gerald DiPego chose to go down reduces the movie into a maudlin soap opera that could be seen on any TV Movie of the Week. The end didn't justify the creative means. And it certainly doesn't do justice to an exceptional cast of performers who portray their characters with warmth, sincerity, humor and love. Particularly outstanding are Robert Duvall as Malley's doctor, who is more like a father to him, and Kyra Sedgwick as Lace, the wary mother of two whom Malley would like to date. Travolta is the only phenomenon in this emotionally unsatisfying picture. His performance of an ordinary, giving, loving individual will warm your heart.

Judy Sloane

ARRIVAL

US: May 31 1996

UK: TBC

Director: David Twohy

Stars: Charlie Sheen, Ron Silver, Lindsay Crouse

Rated: PG-13



Arrival would very much like to be a movie with a sobering message of how we Earthlings are mistreating our planet, but it misses the mark and unfortunately comes off on the hokey side.

Giving a performance which rings with the singular note of obsession, Charlie Sheen portrays radio astronomer Zane Ziminski, a man who spends his nights in a monitoring station listening for extraterrestrial signals. One night he and his friend and co-worker Calvin (Richard Schiff) record wild signals with their equipment and take them to their boss (Ron Silver) at NASA, sure that they will get the support needed for further investigation. Ziminski is instead fired, and Calvin is done away with. But Zane won't be stopped, and a satellite system he manages to construct in his neighborhood leads him to the Mexican interior, a hidden alien headquarters, and villagers whose legs bend backwards at the knees and who can leap above roof tops in a single bound!

The direction tends to meander in David Twohy's debut. As an example, Ziminski's bravado as he makes his way through the alien hideout is totally out of place. The computer-generated aliens, however, are another example of how much new technology has brought to special effects, and are definitely worth seeing. This film needed to be a closer-knit production to succeed; instead, what should have been very exciting got lost somewhere in the jungles of Mexico, and what started out as promising summer excitement became a B-Movie disappointment.

Dian Spence

THE CRAFT

US: May 3 1996

UK: TBC

Director: Andrew Fleming

Stars: Robin Tunney, Fairuza Balk, Neve Campbell, Rachel True

Rating: R



The Craft, a well-made supernatural thriller, is the stuff of which nightmares are made. Directed and co-written by Andrew Fleming, the movie is taut, well-paced and has more than its share of startling special effects.

This is the story of three high school girls, each a social outcast, each blighted in some fashion. There is Bonnie (Neve Campbell), who has a skin disfigurement; Rochelle (Rachel True), a black girl who feels the sting of discrimination, and Nancy (Fairuza Balk), the leader of the group, who has a very questionable reputation. The girls are dabbling in witchcraft, but feel they need a fourth member in order to successfully cast spells. After seeing a new girl, Sarah (Robin Tunney), miraculously balance a pencil on her desk, the three 'witches' believe she may possess the innate powers they seek.

The combination of a troubled personal life and an unfortunate incident with a cruel football star makes Sarah ready to accept the friendship of the 'unholy three', and they take revenge on those who have hurt them. Paying no heed to the local occult shopkeeper's warnings they forge ahead, and this is when the fun really begins — wind, lightning, spells, snakes, hallucinations and death. It becomes a case of good vs evil, with special effects from Sony Imageworks that are just creepy enough to create the right mood and settings without blowing the audience away.

Even though the movie is rated R, it is sure to appeal to the younger set. With the message 'Do unto others as you would have them do unto you', this can't be a bad thing.

Dian Spence

THE PROPHECY

ON VIDEO US: March 12 1996

ON VIDEO UK: January 30 1996

Director: Gregory Widen

Stars: Christopher Walken, Eric Stoltz, Virginia Madsen, Elias Koteas

Rating: R



When a mysterious corpse is found with an arcane bible containing an unseen chapter of *Revelations*, Thomas Dagget (Elias Koteas), a wannabe priest turned cop, heads up an investigation of the crime, his soul and the power of belief. Before long, he is surrounded by a swirl of hokey special effects and caught up in an uncivil war between angels.

The always-spooky Christopher Walken (Gabriel) and Eric Stoltz (Simon) are so jealous of the "talking monkeys" God created that they have wrought death and destruction through war on Earth since the beginning of human time.

Gabriel is in search of one truly evil soul to play on his team and finds it in the person of Amanda Plummer (Rachael), who somnambulates through her role with the strains of *Sleepwalk* playing in the background. The unique chemistry shared by the three actors tempts one to think of *Pulp Fiction* with angels, but it's all pretty silly.

The ham-handed moralizing that reduces all the ills of the world to petty jealousy between a couple of pretty boy angels — who make Lucifer look like Goody-Two-Shoes — occasionally gives way to a bit of gallows humor. "Come work for me," rasps Gabriel, extolling angelic fringe benefits. "No one tells you when to go to bed, you get to eat all the ice cream you want, and you get to kill people night and day!"

Of course, it's all just fantasy. A real angel would have killed this film.

Raechel Donahue

POWDER

ON VIDEO US: May 14 1996
THEATRICAL UK: October 25 1996
Director: Victor Salva
Stars: Mary Steenburgen, Sean Patrick Flanery, Jeff Goldblum.
Rated: PG-13



Upon the death of Jeremy Reed's grandparents, the authorities discover they've been keeping something weird in the basement — Jeremy. Looking like Edgar Winter without hair, the teenager is as innocent as *Forrest Gump* and, it turns out, as potentially lethal as *Carrie*.

By rock and roll standards, the lad doesn't look too strange. With his red lips, tiny sunglasses and snap brim hat, he resembles a translucent Michael Jackson in a Boy George disguise. But this is the Midwest, and Jeremy sticks out like a pig with a sidesaddle, especially when the local social worker and do-gooder (Mary Steenburgen) plops him down in what appears to be the State Home for Bullies. Cornered in the cafeteria by a legion of louts who dub him 'Powder', things look bad for Jeremy — until he retaliates with an impressive display of flying flatware.

Jeff Goldblum is in his element as a physics teacher who loves his work. When Jeremy gets zapped by runaway electricity from a Jacob's ladder during a class demonstration, the man becomes determined to unravel the mystery of this gentle boy with strange powers and an IQ that's off the chart.

Combining a lot of Einsteinian theory, a little romance and a few lessons in human nature, *Powder* underscores themes of compassion and understanding that have been explored more eloquently in films like *Phantom of the Opera* and *Mask*. Still, it's a story that will appeal to younger viewers, despite a soundtrack so syrupy you could pour it over a waffle.

Raechel Donahue

THE X-FILES:

GROUND ZERO

Written by Kevin J Anderson
Harper-Prism; hc; 290 pgs



Mulder and Scully are sent to investigate the mysterious death of the head of a top-secret nuclear weapons project, apparently incinerated by a localized nuclear blast which left everything else in the building untouched. As the agents nose around, other people connected with a large bomb test on an idyllic island 40 years previously also begin turning up dead. Scully believes that anti-nuclear terrorists are somehow responsible, but Mulder, of course, opts for another theory — one that involves revenge from beyond the grave...

Ground Zero should prove an enjoyable read to most fans of *The X-Files*. Anderson has managed, for the most part, to capture the relationship between Scully and Mulder well. There are points, however, particularly after the first third of the book, where they relate to each other with a familiarity that seems to spill over the well-defined limits we've seen in the television episodes. The major fault with the novel lies in the author making what Mulder calls 'extreme possibility' a minor factor in the story. *Ground Zero* is a generic thriller, containing little that makes it fall into the unique *X-Files* category. The supernatural element unfolds too slowly and too slightly, so that it eventually seems almost like an afterthought rather than the prime mover.

In spite of these flaws, *Ground Zero* is highly superior to the majority of media-based novels. Kevin Anderson has obviously researched the characters and the show and succeeds in producing a book which is an extension of the familiar television series.

John Bachen

THE X-FILES:

RUINS

Written by Kevin J. Anderson
Harper-Prism; hc; 290 pgs



When a US archeological team is lost in the Mexican jungle under mysterious circumstances, Mulder and Scully are sent to find them.

As expected, Mulder has an ulterior motive closely connected with his search for evidence of extraterrestrial life on Earth, a search that ultimately bears fruit...

Set against the rich physical and political background of the Mexican interior, Kevin Anderson's follow-up to *Ground Zero* is even better than its predecessor.

The tone follows more closely that of the series itself, aided by the thickly atmospheric jungle and a more complex and insidious multi-pronged conspiracy.

In a plot that could almost be 'Erich von Daniken meets the FBI', ancient astronauts are a natural for agents Scully and Mulder.

Availing himself of the wide canvas precluded by television budgets, Anderson throws the two agents into a setting of ancient and present-day danger, both from the human race and beyond.

The *X-Files* story element is nicely balanced with those of a more realistic nature, creating a climax that is both satisfying and logical.

Readers who enjoyed *Ground Zero* will find *Ruins* a better book, which raises high expectations for Kevin Anderson's third *X-Files* novel, which is due to hit the bookshelves sometime during the course of next year.

John Bachen

PROJECT

UFO

Written by W A Harbison
Boxtree; pc; 275 pgs



Flying saucers are not extraterrestrial spacecraft but extraordinarily advanced man-made machines. So claims W A (Allen) Harbison in *Projekt UFO — The Case for Man-Made Flying Saucers*. The book is meticulously researched, carefully argued and for the most part dull as ditchwater. One suspects that Harbison could have made his case in about half the pages but had to pad the book out to meet publishers' requirements.

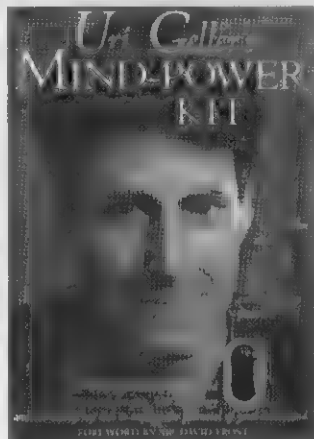
Harbison claims he has hard evidence that Nazi Germany 'initiated a research programme, "Projekt Saucer", for the development of saucer-shaped aircraft'. The Nazis built massive complexes under the ice in Antarctica throughout the war, and in 1945, selected scientists escaped to this South Pole base to complete the programme. Their success might explain why, even during the frostiest part of the cold war, the super powers always co-operated on the Antarctic.

In short, Harbison argues a massive international conspiracy theory. The research and development of man-made flying saucers is proven and the technology to build and power them probably exists; we just don't know about it. What is never properly explained is why anyone would want to build flying saucers in the first place. And in the age of spy satellites, could all this really have been kept secret? Harbison obviously knows his stuff but you suspect that he could present a fairly plausible case to show that the moon is made of cream cheese. The question remains: Is he trying to wind up the pro-UFO lobby, or is he just taking the mick?

Brett Hindson

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The scope of the book, and therefore the kit as a whole, is broad in the extreme. Geller presents his mind techniques as a way of losing weight, gaining confidence, seeing ghosts and, inevitably, bending cutlery.

A large portion of the book is taken up by Geller's guide to taking charge of your own life, thinking more positively and possessing a greater strength of will. However, purchasers seduced into believing that they will be able to dispel the desire for a cigarette or spirit away that excess flab with ESP might be disappointed. For example, one of his 'tips' for losing weight is not to eat snacks between meals!

Nevertheless, however dull such advice may be, it is certainly sound. If Geller's slant on simple good advice, accompanied by an orange dot for concentration, appeals to you then the Mind-Power Kit could be your ticket to a new life. On the other hand, cynics like me may think that thirty dollars is a high price to pay for something that you probably already knew anyway.

John Ainsworth

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Rates effective June 30th 1996

GOTHIC AMERICAN

***American Gothic* delves into the darker side of the Deep South. Judy Sloane talks to its creator, Shaun Cassidy.**

TWO DECADES ago, when Shaun Cassidy was starring in the television series *The Hardy Boys* at Universal Studios, he dreamed of the day he would have his own office on the lot where he could produce and write a myriad of projects. Quite an aspiration for a 19-year-old who had just become the teenybopper flavour-of-the-year.

"I spent more time up in the producer's office than on the set of my own show," he recalls. "I was much more interested in hearing conversations between the writers and the networks. I was trying to write scripts for *The Hardy Boys*, but they wouldn't take me seriously."

Sitting in his spacious modestly-decorated suite, it's more than obvious Universal is taking him very seriously now. But his adolescent vision-for-the-future took longer than even he imagined, although his celebrity status, he admits, did assist him in opening doors. But it wasn't until 1989 that Cassidy got his foot firmly in the door at Universal when he pitched them the concept for a series called *Over My Dead Body*.

"They gave me an hour script commitment because they didn't know what to do with me!" he laughs. "And

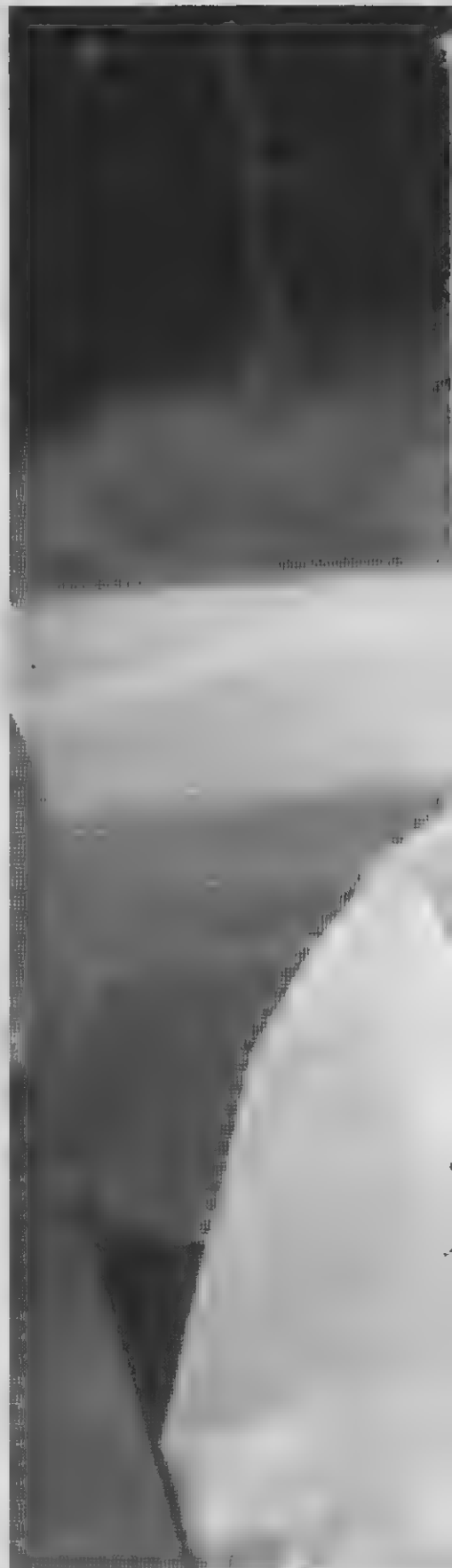
I think to get rid of me they said, 'We'll just give him an hour episode commitment and he'll write something, and we'll have our staff rewrite it, and we'll be done with him.' But they actually ended up liking the script a lot, and it gave me all kinds of new openings."

Cassidy went on to write a couple of television movies, one of which, *Strays*, was in the Horror genre, pitting cats against man in the way Hitchcock did with his feathered predators in *The Birds*. This screenplay led to the most off-beat program to be seen on American television since *Twin Peaks*. Universal coupled Cassidy with Sam Raimi, the director of *The Evil Dead*, to conjure up a dark and foreboding Horror series for CBS.

"They said, 'Come up with something scary' — that was my only note," says Cassidy. He did — and called it *American Gothic*.

"I'd always been fascinated by southern Gothic literature like Tennessee Williams and Faulkner, and the idea of there being bodies buried in this pristine, beautiful, facade which the south is so good at projecting. I thought why not do the underbelly of a small town and use it as a forum in which to explore good and evil."

The evil is personified by the character of Sheriff Lucas Buck, played



Shaun Cassidy on set for
American Gothic



with intense depravity by Gary Cole of *Midnight Caller* fame. Although written as an ensemble piece, the character of Lucas Buck garnered the kind of attention that JR Ewing did when *Dallas* premiered. It's a role most actors would give their eye-teeth for, but Cassidy insists that he didn't write it with himself in mind.

"I actually never even thought about it, only because I didn't want to act anything because I was writing. But you do play all the parts when you're writing them, and they're all different aspects of your personality."

As a producer on the show, Cassidy was privy to all aspects of the creative process, including the casting of his characters. For Lucas Buck, "the antagonist" around which the story flows, there seemed to be only one actor who filled the part.

"Gary Cole is a great man and a terrific actor," say Cassidy. "He had the perfect balance between charm and malevolence which is needed in the character. He's a very masculine actor, sort of a guy's guy and yet different than anybody's idea of a Southern sheriff."

As the pilot began filming in Wilmington, North Carolina, Cassidy faced a new, and amusing, dilemma. In his many years of acting on television he would find himself constantly wanting to compose new dialogue for himself. Now he had actors confronting him with the same plight.

"It's God's little joke on me, isn't it?" he laughs. "The complete revenge for anything I may have done to other writers. I used to rewrite my dialogue quite a lot, to the writer's chagrin. I've had actor's call me and say, 'What about this line?' Most of the time they are pretty respectful, and obviously, being an actor, I write for actors. One of my problems as an actor was that I would get scenes that people in a room with a typewriter had written, and they had no sense of what the actor's objective would be, or what they were doing when they were saying these lines. They wrote all the flowery dialogue, but there's no life going on. And people don't do that. There's stuff going on while there's a nightmare happening in your house. There's a life beyond that, and so I would approach scenes

"LOOKING AT CBS'S SCHEDULE, THERE IS NO PLACE FOR AMERICAN GOTHIC"

as a writer as I had as an actor, which helped the actors, and the actor's appreciated it."

Perhaps the most infamous scene to

emerge from the series so far has the predominantly evil Sheriff incongruously whistling *The Andy Griffith Show* theme.

The deceased Merlyn Temple and her brother Caleb

"I was writing a scene where a deputy walks into the sheriff's office and some little, seemingly irrelevant, dialogue is supposed to take place, and I just flashed on *The Andy Griffith Show*. I said, 'We're in North Carolina, we've got the deputy coming in to talk with the sheriff.'"

It seemed a natural — but Cassidy explains his reasoning, "One of the problems I have with a lot of Horror type movies is that the characters in the movie have no relation to the audience's experience of pop culture. Only everyone in the audience knows that you don't open that door, but for some reason the characters in the movie haven't seen *The Amityville Horror*, haven't seen *Poltergeist* and they act as though they come from a different universe.

"I wanted to have our lead character have the same awareness about the world he was in as the audience. Because the minute he starts humming the *Andy Griffith* theme it deflates the cynicism of the people watching, because they're going to go, 'Oh, there's *The Andy Griffith* theme', well, he's seen the show too! And because he's whistling this theme, which is part of our collective pop consciousness that is supposed to be completely unthreatening, and *The Andy Griffith Show* in its way was probably as extreme a version of Americana as *American Gothic* is in its way, there are dark parallels."

With the unique emphasis on doing an adult series in which the struggle for good and evil is predominant, there were occasions when certain material was viewed negatively by the censors.

"We had a line in the pilot, 'Rack your balls,' which almost didn't get passed by the studio in the script," admits Cassidy. "Selena [a school teacher by day and Lucas's seductress by night] goes up to the deputy, and he's lying on the pool table, and she says, 'Rack your balls?' It was a seemingly

innocuous question, and they didn't want it to be put in the script. And I said, 'That's her humour, she's Mae West.' Most of what Mae West said you couldn't get past the censors."

Despite the fact that the program was greeted with critical acclaim, it didn't muster the high ratings the network hoped for, and before the season was over the show was unceremoniously yanked from the schedule.

"I was disappointed by that," admits Cassidy. "In looking at CBS's schedule now, and looking at their agenda in terms of what kind of network they want to be, there really is no place for *American Gothic*."

But even though the show is down, it's not out.

"There's talk of doing a series of movies, there's talk of a feature. It will have a life in some way, because there's a huge fan base for it. The internet is a big support system for the show."

And for everyone who was left hanging when the program suddenly disappeared from their television screen, Cassidy promises that the final twelve episodes will be airing this summer.

"Unfortunately, CBS picked from the tree along the way and ran them out-of-order, so I'm afraid that the episodes that have yet to air will be somewhat confusing."

In his twenty-plus years of acting, both on television and the stage, singing, producing and writing, Cassidy seemingly has no trouble singling out which aspect has given him the most gratification.

"With writing there is this incredible satisfaction. You have an idea and then the first day of shooting where you actually show up after spending six months or a year, whatever the time-frame is from idea to production, and see all these people have a job because you had this idea. It's really an amazing thing. It's like this domino effect of how you actually effect people's lives. As an actor you sometimes wonder, 'What am I doing this for?' Maybe you're doing it to enlighten other people, or to gain enlightenment for yourself. As a writer you're doing that too, and it's not that people come to your movie or watch your television show that hopefully benefit by what you've done, it's literally the workers, all the

production people who are employed, and that's really neat."

There's many a slip between the final draft of a shooting script and the final version that is screened for the public, and most often they don't even resemble each other. But, in the case of *American Gothic*, the original idea that emerged from Cassidy's brain is what was broadcast to the TV audience.

"Certainly in the pilot," acknowledges Cassidy. "It's an amazing experience and one that I will never take

for granted, to see something realized that you dreamed about. Most of the time it doesn't work out that way. Maybe it's good, maybe it's bad, but it's definitely not what you had visualized. The pilot is really what I hoped it would be, and in some cases more."

And with a TV pilot for Ice-T in the works for NBC, and a two-hour movie for Fox that will be shot in Ireland, Cassidy hopes to employ many more workers and see his visions once again reach the screen intact. ●

**The Satanic Sheriff
Buck (Gary Cole)**



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LA AUTOPSIA ROSWELL

**LOS GRISES
ESPECIES
AL DESCUBIERTO**

**¿HAY
PRUEBAS
REALES?**

GALERIA DE OVNI'S

LA VERDAD EXISTE... EN ALGUN LUGAR

LOS GRISES

La "Escala de Grises" es una guía de los tipos de alienígenas o extraterrestres que moran en nuestro planeta. Cada tipo de alienígena en esta guía, corresponde a descripciones recolectadas de una serie de avistamientos y reportes cuyas fuentes varían desde individuos secuestrados por estos seres, hasta empleados de gobierno e informes militares. Al investigar el tema queda claro, sin lugar a dudas, que la siguiente lista no se trata de inventos o imaginaciones de ningún tipo. Esta compilación es ya abiertamente conocida, por lo que podremos llamarla una guía introductora a esta rama de la ovniología. En primera instancia, es necesario cierto nivel de benevolencia o credulidad respecto al tema, pero se debe tener en cuenta que gente de todo el mundo ha contribuido a la creación de este listado tipológico de alienígenas o extraterrestres. La siguiente lista es un resumen de lo que se murmura alrededor del mundo.

Los "Grises"

Existen una variedad de subtipos, todos ellos de apariencia grisácea, de donde se deriva el nombre.

Gris Tipo A

Este es el tipo más común. Estos grises tienen sus bases más conocidas en Nuevo México y

Teorías sobre la Comunidad de los "Grises".

● Los "grises" de acuerdo a la comunidad científica:

Los "grises" son la raza que describen con mayor frecuencia las víctimas de captura. Por esto se les considera una raza con motivaciones y agendas secretas. Los "grises" aparentemente secuestran, estudian, hacen pruebas y utilizan a varias personas por razones que no tenemos claras. Su comunidad científica aparentemente está comprometida a encontrar la verdad con seriedad y con más cuidado que en otros movimientos. Esta es la fase más aceptable de la ovniología.

● Los "grises" de acuerdo al movimiento de la nueva era:

Dentro del movimiento de la nueva era, los "grises" se consideran como

una raza malévola o una raza de energía negativa. También se les asocia con muchas otras razas, como los Reptoides, y se dice que su motivación es desconocida. Aunque el movimiento de la nueva era es extenso, la información que recaba no se puede decir que sea una evidencia del todo sólida. De hecho, el movimiento de la nueva era necesita profundizar más en sus investigaciones.

● Los "grises" de acuerdo a las distintas teorías de conspiración:

Estas teorías de conspiración por lo general son una combinación de puntos de vista científicos y del movimiento de la nueva era. La teoría de conspiración estandar mantiene que una o más de sus naves se accidentaron contra la Tierra y que éstas fueron encontradas por el gobierno de los Estados Unidos. Con el fin de accesar su tecnología, el gobierno estadounidense establece un acuerdo secreto

Gente de todo el mundo ha contribuido a la creación de este listado tipológico de alienígenas o extraterrestres.

con los 'grises', este les permite capturar seres humanos a cambio de tecnología. De acuerdo a estas teorías, los 'grises' generalmente no mantienen su parte del acuerdo.

A los entes gubernamentales seguramente les preocupa la reacción que el público pudiese tener al hacerse pública la existencia de los extraterrestres. Las religiones protestarían. Además, la gente inevitablemente cuestionaría el porqué se había mantenido secreto por tanto tiempo. Comenzarían rumores implicando que la raza extraterrestre es a base de la raza humana y esto tendría un impacto tremendo sobre nuestro concepto de identidad...

Desde el punto de vista del gobierno, sería más seguro mantenerlo en secreto. Hay historias interesantes dentro de lo que son las teorías de conspiración y en cierto modo, este punto de vista concuerda con los argumentos de la comunidad científica.

Nevada, U.S.A. Se sabe además que poseen bases en otros países. Es también muy difundido que estos seres provienen de Zeta Reticuli. La constelación de Reticulum se encuentra casi exactamente entre Achenar y Canopus, dos estrellas brillantes visibles en el hemisferio sur.

Ellos se comportan de un modo aparentemente militar, con una estructura social rigidamente definida, siendo la ciencia y la infiltración de otros mundos su principal motivación. Su estatura es de aproximadamente 1.40 mts., de cabeza agrandada y grandes ojos negros que se extienden hacia los lados del cráneo. Sus rasgos faciales, ligeros; una rendija por boca y una nariz muy pequeña. Estos seres han evolucionado más allá de la necesidad de un sistema reproductivo o digestivo, ya que se reproducen por "cloning" o duplicación celular. Su genética es parcialmente de naturaleza insectoide.

Su ciencia se centra en gran medida en el estudio de otras formas de vida y en la ingeniería genética. Se supone que ellos han tenido que ver con manipulaciones genéticas humanas durante los últimos siglos. Parece que sus intenciones actuales son las de hacer un cruce genético entre su raza y la nuestra, para obtener una nueva raza superior a ambas. Su especie se encuentra en peligro de extinción, ya que se ha duplicado a sí misma a tal punto, que ha comenzado a debilitarse por falta de renovación en sus genes. Razón por la cual están tratando de introducir nueva vida dentro de su especie, creando con ayuda de nuestros genes una nueva raza mestiza.

Parece ser que existen dos grupos sociales bien definidos. Uno parece ser más abrupto, cruel, rotundo. El otro, más refinado, de maneras más suaves y capaz de un comportamiento negociador, prefiriendo usar una actitud más diplomática en su afán de tomar control sobre la raza humana. Este tipo de 'gris' ha sido

referido como tipo naranja dentro de la clase de los 'grises'.

Los "grises" tipo A dan la apariencia de ser insensibles, por lo que son vistos como crueles en su comportamiento hacia los seres humanos. Siendo capaces de tomar la vida de un ser humano sin compasión. Aparentemente ellos utilizan ciertas sustancias del cuerpo humano para su sustento, lo que los hace parecer carnívoros. (Se han tenido reportes de que extraen fluidos del cerebro humano durante una intensa respuesta emocional (miedo) para ser usada como droga recreacional).

Grises Tipo B

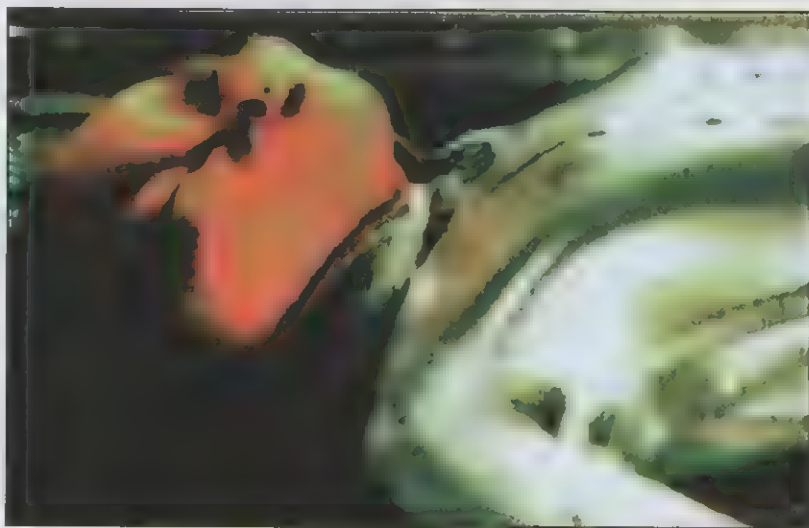
Estos son los 'grises' altos provenientes de Orión. Usualmente de una estatura aproximada de 2.10 a 2.40 mts. (se han reportado alturas exageradas de 2.70 a 3.60 mts.), con rasgos faciales un tanto similares a los de los 'grises' tipo A, con excepción de la prominente nariz que presentan los "grises" tipo B. El tipo B hace alarde de tecnologías que les permiten hacer estos aparentemente "milagrosos". Este grupo demuestra menor agresividad hacia los humanos (aunque se les considera aún hostil). Su principal interés es hacia el control político, a través de acuerdos negociados con aquéllos en el poder. Sus bases principales parecen estar en las Islas Aleutianas. Estos son del tipo recientemente vistos en el este de Rusia.

Grises Tipo C

Estos son los de menor estatura, tendiendo a ser de aproximadamente 1.65 mts. de alto y de configuración facial muy similar a los "grises" de Zeta Reticuli, ya que comparten la misma raíz racial. Ellos provienen de un sistema estelar cercano al hombro de Orión, llamado Bellatrix.

Híbrido Humano / Gris

Uno de los proyectos E.T. (extraterrestres) más relevantes, es el



**Existen una
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programa de hibridación, el cual se encuentra ya en su etapa final. La meta de este proyecto es la obtención de un ser en el cual se combinen las mejores cualidades físicas y mentales de ambas razas.

La siguiente descripción es la de un híbrido femenino de aproximadamente 15 años de edad: Su estatura es de aproximadamente 1.60 mts.; piel de color blanco gris. La cabeza es un poco más grande y redonda que lo normal. Cabello negro, frente bastante ancha y el cabello alto sobre la frente recogido en una larga cola de caballo.

La cara es de facciones muy finas y atractivas. Al igual que todos los otros seres discutidos en este artículo, se comunican por medio de telepatía. Esto ha hecho posible un entendimiento bastante profundo de su configuración emocional e intelectual. Ellos se consideran humanos y no "grises" en casi todo aspecto. Cuidan de los "grises", como cualquier padre a sus hijos, pero los consideran altamente aburridos. El deseo de contacto con los humanos es mucho mayor que el de los otros tipos. Su capacidad emocional es igual, si no mayor, que la de los seres humanos. Cualquier atributo físico más humano que "gris" es razón de gran orgullo. Su capacidad intelectual está muy

por encima de los niveles humanos. Posiblemente lleguen a exceder a ambas razas en este aspecto.

Los Reptílicos

Existe la teoría que sostiene que los "grises" están sujetos, en realidad, a una poderosa raza alienígena de tipo reptil cuya misión es preparar la Tierra para su llegada, tomando control del planeta por diversos medios. Los "grises" tienden a gozar de la libertad que se les presenta en la Tierra, lejos de sus poderosos patrones y desearían ayudar a los terrícolas en su confrontación con los reptílicos, quienes parecen ser un problema a considerar durante la década de los noventa. La información sobre esta raza es bastante limitada y su fuente incierta, por lo que esta especie está sujeta a grandes sospechas y sufre de falta de credibilidad, siendo su existencia fácilmente ridiculizada.

Su configuración genética se asemeja a aquella de los reptiles. Son entidades altamente avanzadas pero vistas como hostiles, negativas, de disposición peligrosa, puesto que consideran a la especie humana totalmente inferior. Nos perciben del mismo modo que nosotros percibimos un hato de ganado. Son considerados carnívoros respecto a los humanos.

Supuestamente existe un pla-

netoide o asteroide dirigido, habitado por 30 millones de estos seres, que está por entrar en nuestro sistema solar a mediados de esta década si su itinerario se mantiene. (De acuerdo, admito que esto es difícil de creer).

La Tierra es considerada por ellos como su antigua base y esperan tenerla ya bajo control a su llegada. Su planeta está perdiendo la capacidad de mantener adecuadamente vida alguna y necesitan algún otro lugar para vivir.

La Conexión Delfín

Toda información recabada a la fecha, indica la existencia de una forma de vida de origen cetáceo. En la Tierra, esta especie la conforman los delfines y las ballenas.

La descripción de la textura y color de los "grises" se ajusta adecuadamente a la de los delfines. Su efecto de amedrentar y atontar con la mirada asemeja el método utilizado por los delfines en contra de enemigos potenciales, tales como los tiburones y las barracudas.

Los fetos de los humanos y los delfines son casi idénticos hasta cierto estado de desarrollo. Hay quienes sostienen que compartimos con éstos, ancestros comunes. Si esto es así, la posible hibridación de humanos y delfines pudiera ser factible. ■

A partir de la primera explosión atómica, el avistamiento de OVNIS en los alrededores de las bases militares norteamericanas, era un acontecimiento común. Estos fenómenos culminaron en el verano de 1947 con el accidente ocurrido a un platillo volador en el desierto de Nuevo México, a menos de 80 kms. del grupo 509 de bombarderos estratégicos en Roswell, zona de la bomba atómica.

REPORTE
SECRETO

EL CASO ROSWELL

El Daily Record

Published Every Day

Price 10¢

1947

RAAF Captures Flying Saucer On Ranch in Roswell Region

House Passes
Tax Slash by
Large Margin

Defense & Commerce
By Senate to Remove
Money from Bill

Security Council
Paves Way to Talks
On Arms Reductions

No Details of
Flying Disk
Are Revealed

General Provisions
Made and Will Be
Reported Next Week

Is King Carol World Most Logical



Arriba: El reporte original en el periódico de Roswell, en 1947.

Contenidas en estas páginas se encuentra un documento descubierto en los archivos del Archivo Nacional de los EE.UU (U.S. National Archive). Alegan ser documentos informativos creados por el presidente Harry Truman para el presidente electo Dwight D. Eisenhower.

La verdad acerca de los eventos alrededor del incidente Roswell podría ser que nunca salgan a la superficie, pero con el correr de los años, nueva evidencia continúa surgiendo.

Información de Seguridad Nacional

SECRETO DE ESTADO

PERSONAL Y CONFIDENCIAL

COPIA UNICA

INFORMATIVO: OPERACION MAJESTIC 12

PREPARADO PARA EL PRESIDENTE ELECTO DWIGHT D. EISENHOWER

(PERSONAL Y CONFIDENCIAL)

18 de noviembre, 1952

AVISO: Este es un documento de MAXIMO SECRETO/ PERSONAL Y CONFIDENCIAL conteniendo información compartimentalizada esencial para la seguridad de los EE.UU. (UNICAMENTE PARA SUS OJOS).

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SECRETO DE ESTADO

PERSONAL Y CONFIDENCIAL

(UNICAMENTE PARA SUS OJOS)

COPIA UNICA

TEMA: OPERACION MAJESTIC 12 INFORME PRELIMINAR PARA EL PRESIDENTE ELECTO EISENHOWER.

DOCUMENTO PREPARADO EL 18 DE NOVIEMBRE, 1952.

INFORMANTE OFICIAL: ALMTE. ROSCOE H. HILLENKOETTER (MJ-1)

NOTA: Este documento ha sido preparado como informe preliminar solamente. Deberá ser considerado como introductorio y será seguido por una operación informativa completa.

OPERACION MAJESTIC -12 es una operación de inte-

Esta es una
escena de
la película
"Las
películas de
Roswell".



**El 24 de
junio de
1947 un
piloto civil
que
sobrevolaba
Cascade
Mountain
en el
estado de
Washington
observó
nueve
aeroplanos
con forma
de disco,
volando en
formación
a alta
velocidad.**

ligencia/investigación y desarrollo con responsabilidad directa y única para con el presidente de los EE.UU. Las operaciones del proyecto son llevadas a cabo bajo el control del Grupo Majestic-12 (Majic-12), el cual fue establecido por mandato ejecutivo de clasificación especial del Presidente Truman, el 12 de septiembre de 1947, sobre una recomendación del Dr. Vannevar Bush y el Secretario de Estado James Forrestal. Los miembros del grupo Majestic-12 fueron designados de la siguiente forma:

Almte. Roscoe H. Hillenkoetter
Dr. Vannevar Bush
Sec. James V. Forrestal
Gen. Nathan F. Twining
Gen. Hoyt S. Vandenberg
Dr. Detley Bronk
Dr. Jerome Hunsaker
Mr. Sidney W. Souers
Mr. Gordon Grey
Dr. Donald Menzel
Gen. Robert M. Montague
Dr. Lloyd V. Berkner

La muerte del Secretario Forrestal el 22 de mayo de 1949 creó una vacante que se mantuvo sin llenar hasta el 1 de agosto de 1950, fecha en la cual el Gen. Walter B. Smith fue designado como reemplazo permanente.

SECRETO DE ESTADO
PERSONAL Y CONFIDENCIAL

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El 24 de junio de 1947, un piloto civil que sobrevolaba Cascade Mountain en el estado de Washington observó nueve aeroplanos con forma de disco, volando en formación a alta velocidad. Aun cuando esta no es la primera vez que se sabe de la existencia de este tipo de fenómenos, esta ha sido la primera vez que logran capturar, con amplitud, la atención de los medios informativos.

Cientos de reportes de avistamientos similares vinieron a continuación. Muchos de ellos, de fuentes militares y civiles de alta credibilidad. Estos reportes provocaron esfuerzos independientes por parte de elementos de la fuerza armada para evaluar la naturaleza y propósito de estos objetos, en interés de la seguridad nacional. Una buena cantidad de testigos fueron entrevistados.

Hubo varios intentos, sin éxito alguno, de utilizar aviones para perseguir los platillos voladores reportados.

La reacción del público fue en algunos momentos casi de histeria.

A pesar de estos esfuerzos, nada sustancioso se logró aprender de estos objetos, hasta que un ranchero dio reporte de que uno de estos objetos se había accidentado en una remota localidad de Nuevo México, situada aproximadamente a 75 millas al noroeste de Roswell, una base aérea del ejército. (Actualmente llamada Walker Field).

El 7 de julio de 1947 se inició una operación secreta para asegurar la recuperación de los restos del aparato accidentado y someterlo a estudios científicos. Durante el curso de esta operación, rastreos consecutivos finalmente descubrieron los restos de cuatro seres de poca estatura y de apariencia humanoide, que aparentemente evacuaron, antes de la explosión, la aeronave. Estos cayeron a tierra a dos millas al este del lugar del accidente. Los cuatro fueron encontrados muertos y en avanzado estado de descomposición, debido a la acción de predadores y exposición ambiental durante aproximadamente una semana, lapso de tiempo que transcurrió hasta su descubrimiento. Un equipo especial de científicos estuvo encargado de la remoción de los cuerpos.

Los restos del aparato fueron recobrados y llevados a diferentes establecimientos. Testigos civiles y militares en el área fueron interrogados y obligados a no revelar esta

información, considerada de máximo secreto, y los reporteros fueron efectivamente desinformados con la versión de que el aparato era, en realidad, un globo meteorológico extraviado.

SECRETO DE ESTADO

PERSONAL Y CONFIDENCIAL
(UNICAMENTE PARA SUS OJOS)

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Un análisis secreto organizado por el Gral. Twining y el Dr. Rush actuando por órdenes expresas del presidente, dio como resultado el consenso preliminar de que se trataba de una nave de reconocimiento de corto alcance. Se llegó a esta conclusión basándose en que aparentemente no existía en la nave ninguna dotación de provisiones, además del limitado tamaño de la aeronave.

Un análisis similar, con el fin de estudiar los restos de los extraterrestres accidentados, fue organizado por el Dr. Bronk. El grupo llegó a la tentativa conclusión (30 de noviembre, 1947) que aun cuando estas criaturas tenían una apariencia humanoide, su biología y proceso evolutivo responsable por su desarrollo eran muy diferentes a los observados o postulados en el homo sapiens.

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Roswell Daily Record

RAAF Captures Flying Saucer On Ranch in Roswell Region

Claims Army Is Slacking Courts Martial

House Passes Tax Slash by Large Margin

Security Council Perms Way to Talks On Arms Reductions

No Details of Flying Disk Are Revealed

Ex King Carol Weds Mine Lapsu



El equipo del Dr. Bronk sugiere que el término "entidad biológica extraterrestre" o "EBE", sea adoptado como término estándar de referencia para estas criaturas, mientras se acuerde una designación más definitiva.

Partiendo de la virtual certeza que estos aparatos no provienen de ninguna nación del planeta, considerable especulación se ha desatado alrededor del origen de estas naves y de cómo llegaron aquí.

Marte es y sigue siendo una posibilidad, aunque algunos científicos, encabezados por el Dr. Menzel, consideran que estamos teniendo contactos con seres de un Sistema Solar completamente distinto.

Numerosos ejemplos de lo que pare-

ce ser una forma de escritura se encontraron en los restos del accidente. Esfuerzos por descifrar estos restos han sido infructíferos. La misma suerte tiene el esfuerzo por determinar el sistema de propulsión, así como su naturaleza y método de transferencia de energía de la astronave. La investigación de estas áreas se ha complicado por la total ausencia de alas, hélices, jets o algún otro sistema convencional de propulsión y navegación identificables, tanto como por la ausencia de cableado metálico, tubos de vacío o algún otro componente electrónico. Se asume que el sistema de propulsión fue totalmente destruido por la explosión que provocó el accidente.

SECRETO DE ESTADO

(UNICAMENTE PARA SUS OJOS)

La necesidad de obtener tanta información adicional como fuese posible sobre estas naves, sus características de vuelo/propulsión y su propósito final, llevó a la creación del proyecto de la Fuerza Aérea, conocido bajo el nombre de "PROYECTO SIGN DE LAS FFAA.", en 1947.

Con la intención de preservar un máximo secreto, se crearon canales de información dentro de la División de Inteligencia del Comando de Material Aéreo, cuya misión fue la de pasar información a través de estos canales. SIGN pronto se convierte en

Proyecto Grudge en diciembre de 1948. La operación se conduce actualmente bajo el nombre de "Operación Libro Azul", la cual mantiene enlaces a través de la Fuerza Aérea que permanece como directora del proyecto. El 6 de septiembre de 1950, un segundo objeto, probablemente de la misma procedencia, cayó a tierra a gran velocidad en El Indio, zona de Guerrero, Texas, cerca de la frontera mexicana, después de una larga trayectoria a través de la atmósfera. Para cuando el equipo de rescate llegó al lugar, lo que quedaba del aparato fue encontrado ya completamente calcinado.

Los restos fueron transportados tal como fueron encontrados a las instalaciones del A.E.C. en Sandia, Nuevo México, para su estudio.

Mientras no se conozcan los motivos ni las intenciones reales detrás de estos eventos, éstos deberán ser considerados como una amenaza potencial en contra de la seguridad nacional. Además, se ha observado un preocupante incremento de vuelos de reconocimiento por parte de estos aparatos, lo que parece indicar que eventos de mayor importancia son inminentes. Por estas razones, además de las obvias implicaciones de carácter internacional y tecnológico, y la urgente necesidad de evitar pánico entre la gente, es que el grupo Majestic-12 es de la unánime opinión de que las estrictas medidas de seguridad existentes deberán ser mantenidas por la nueva administración. Al mismo tiempo, el plan de contingencia MJ-1949-04P/78 (Altamente Secreto- Únicamente para sus ojos) deberá ser mantenido en estado de alerta, si se presentara la necesidad de hacer un anuncio a la nación.

SECRETO DE ESTADO

(UNICAMENTE PARA SUS OJOS)

La Casa Blanca
Washington
24 de septiembre de 1947.

MEMORANDUM AL SECRETARIO DE LA DEFENSA

Estimado Secretario Forrester: Sigo siendo de la opinión de que cualquier consideración futura, relativa a disposiciones sobre esta materia deberá recaer sólo y exclusivamente en la oficina del presidente, según fue acordado con el Dr. Bush, el director de la Agencia Central de Inteligencia y su persona.

SECRETO DE ESTADO

(UNICAMENTE PARA SUS OJOS)

14 de julio de 1954

ALTAMENTE SECRETO

INFORMACION DE SEGURIDAD CON ACCESO RESTRINGIDO.

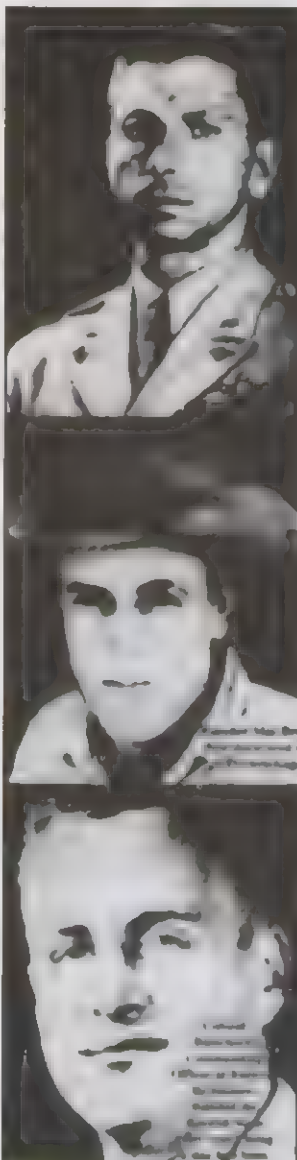
MEMORANDUM AL GRAL. TWINING

TEMA: NSC/MJ-12 PROYECTO DE ESTUDIOS ESPECIALES. El presidente ha decidido que el informativo de MJ-12 PES deberá llevarse a cabo durante la junta de la Casa Blanca preparada para el 16 de julio, y no después como se tenía previsto. Detalles más precisos le serán facilitados a su llegada. Favor de alterar sus planes de acuerdo a este nuevo arreglo.

Asumimos que Ud. está de acuerdo con los nuevos planes.

ROBERT CUTLER

Asistente Especial del Presidente ■

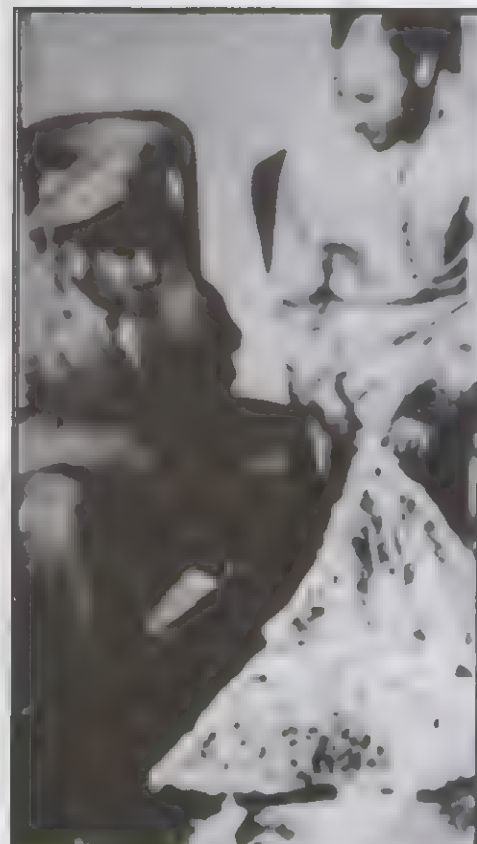


Izquierda arriba: Mayor Marcel.

Izquierda en medio: El ranchero que encontró los escombros.

Izquierda abajo: El comandante de la base.

Abajo: El mayor Marcel con el supuesto globo meteorológico, ¿o estará empacando para el Día de Acción de Gracias?



BUFORA:

FILMACION DE ROSWELL

Por Philip Mantle:

*Director de investigaciones,
Asociación de Investigadores de OVNI's.*



Ya se ha escrito bastante sobre el accidente del OVNI en Roswell de julio de 1947, por lo que no repasaré lo mismo.

Recientemente se ha dicho mucho sobre la filmación de Roswell, que está en posesión del Sr. Ray Santilli, director ejecutivo del Grupo Merlin en Londres. Para dar fe de mi relación con Ray Santilli y dicha filmación, aprovecho esta oportunidad para presentar los hechos tal como son.



"Hicieron una incisión y removieron el recubrimiento oscuro de su ojo. Jim, era vida, pero no tal como la conocemos".

El extraterrestre es un humanoide; parece casi humano, con un abdomen abultado, dos brazos y dos piernas, pero con seis dedos en sus manos y pies. No se le ven vellos por ninguna parte.

MI CONTACTO INICIAL CON RAY SANTILLI

Ray Santilli me contactó inicialmente hace casi dos años, cuando me habló de la posibilidad de hacer un documental sobre OVNI. Para aquellos que no lo saben, el Grupo Merlin ha hecho una serie de videos sobre un sinnúmero de temas y ha publicado videos extranjeros bajo licencia aquí en Inglaterra. Ellos nunca han hecho un video sobre OVNI. También han publicado cintas de música y han distribuido libros. Por una serie de razones, el documental que se planeaba con Merlin nunca se hizo, pero fue en esta época que Ray Santilli me contó la historia de la filmación de Roswell y de cómo la obtuvo.

COMIENZA LA HISTORIA

Dice Santilli que hace un tiempo (no sé la fecha), viajó a los Estados Unidos para investigar un documental sobre el difunto Elvis Presley. Para lograrlo, localizó a un fogueado camarógrafo que había sido uno de los primeros, (si no el primero), en filmar a Elvis en vivo. Santilli le compró al camarógrafo una filmación histórica de Elvis y regresó a su hotel feliz con su compra. Antes de tomar su vuelo de regreso a Inglaterra, el mismo camarógrafo lo llamó a su habitación y le pidió reunirse antes de regresar, ya que tenía algo aún más interesante por enseñarle. Santilli accedió, pero esta vez no se trataba de una filmación sobre Elvis, se trataba del accidente de OVNI en Roswell del '47. Eventualmente, Santilli accedió a comprar el film. Habiendo comprado la filmación, volvió con ésta a Inglaterra.

Escuché esta historia del mismo Ray Santilli por teléfono, y luego personalmente, cuando lo conocí por primera vez en Londres, entonces le pedí que me mostrara la filmación. A menos que la viera, ésta no sería más que otra historia fantástica.

INFORMANDO A LOS DEMÁS

Le relaté la versión de Santilli sobre la filmación a uno o dos de mis amigos de confianza en Inglaterra, uno de ellos fue John Spencer, ahora presidente de BUFORA. También aproveché la ocasión para informar a Walter Andrus, director internacional de MUFON, en aquel entonces actuaba como expositor en la conferencia de BUFORA en Bristol en 1993. Tanto John como Walter me

pidieron que los mantuviera al tanto. También contacté a varios investigadores de Rockwell, los que respondieron de manera poco receptiva.

En varias ocasiones, Santilli organizó citas para que yo viera la filmación en Londres pero ninguna de éstas llegó a materializarse. Me dieron explicaciones, muchas de las cuales sonaban bastante razonables, pero yo quedé sin más opción que asumir que el cuento de Santilli no era más que eso, un cuento.

LA FILMACION DE ROSWELL: PRIMERA EXHIBICION

En el transcurso del siguiente año, Santilli y yo mantuvimos comunicación esporádica por teléfono y fax, pero ninguno de estos contactos me llevaron a ver la filmación. A principios de 1994 estaba a punto de comenzar a escribir una crítica cinematográfica sobre la película de Roswell, protagonizada por Kyle MacLachlan y Martin Sheen. En el proceso de este trabajo llamé a Santilli de la nada, le pregunté si aún decía tener la filmación de Roswell, a lo que respondió: "... Sí, pero tú no me crees, Phillips". Una vez más le pedí ver la filmación y nuevamente discutimos la posibilidad de verla en su oficina en Londres. Después de una serie de llamadas telefónicas y mensajes de fax, el viernes 17 de marzo de 1995, mi esposa Sue y yo finalmente visitamos la oficina de Ray Santilli en Londres.

Durante nuestra visita, Santilli nuevamente nos contó la historia de cómo había adquirido la filmación, pero no nos la enseñó. Solamente me dio para llevar una copia de un segmento de película, la que se llamó "Investigación del lugar del accidente".

He visto este segmento una y otra vez y aunque no es de muy buena calidad, se puede ver una serie de cosas. La secuencia se filmó dentro de una construcción que pudiese ser una tienda o bodega de algún tipo. La cámara se mantiene fija en una "esquina" del cuarto. Al extremo del cuarto hay dos hombres en batas blancas y frente a ellos se encuentra una "mesa", sobre la cual descansa una figura (supuestamente uno de los extraterrestres). Esta figura está cubierta parcialmente por una sábana de color ligero, pero su cabeza, brazos y piernas están visibles. En primer plano, está una persona de vestimenta oscura, dando la espalda a la cámara. El interior de este lugar es iluminado por lámparas de gas o aceite o aún quizás por luz eléctrica.



"Esta es una fotografía de un extraterrestre de verdad (supuestamente). Están a punto de abrirlo".

**Abren el cuerpo del
extraterrestre y le extraen varios
órganos, también le extraen un
tipo de "cristal" de la cavidad del
pecho. Le abren la cabeza y le
aserran el cráneo para poder
tener acceso al cerebro.**

Los dos hombres en bata blanca parecen estar tomando una "muestra de tejido", mientras que el de vestimenta oscura no aparenta estar haciendo nada en particular. La figura extraterrestre en la mesa no aparenta ser ni alto ni bajo. Por la calidad de la filmación no se puede percibir mucho detalle, pero sus grandes y oscuros ojos se ven sin ninguna dificultad. La filmación es en blanco y negro y no tiene sonido que la acompañe.

UNA INVITACION A LA CONFERENCIA DE BUFORA

Lo fascinante de el segmento, sirvió para despertar aún más mi interés. Mientras estábamos en la oficina de Ray Santilli, le pregunté si hablaría y mostraría la filmación en la conferencia de BUFORA en Sheffield, el 19 y 20 de agosto, tal fue mi sorpresa cuando accedió. Pocos días después de que confirmara su participación como expositor en la conferencia, que ya estaba organizada, me llamó un amigo llamado David Clarke. David es un ex miembro del consejo de BUFORA y ahora ejerce como escritor para el periódico "Sheffield Star". David estaba escribiendo un pequeño artículo sobre un joven que comenzaba a involucrarse en investigaciones de OVNI's y me pidió que le diera algunas citas sobre la conferencia, para así darle un poco de realce. Le conté a David sobre los expositores y la filmación de Ray Santilli. Le confirmé su veracidad y luego me hizo unas cuantas preguntas antes de despedirse y agradecer mi colaboración. Al poco tiempo comencé a recibir llamadas telefónicas de parte de la televisión, radio y prensa local e internacional, todos querían saber acerca de la filmación de Roswell, de Ray Santilli y por supuesto, de la conferencia. Les dije lo que pude, pero más bien los remití al mismo Santilli. Esta publicidad fue algo prematura, pero por lo menos atrajo los ojos del mundo hacia la filmación.



"El patólogo intenta doblar la pierna golpeada".

LA PRIMERA AUTOPSIA

Ansioso por ver más de la filmación, hice otra cita para reunirme con Ray Santilli el 28 de abril. Y nuevamente, mi esposa Sue y yo visitamos a Ray en su oficina en Londres para ver otro segmento. Esta vez nos mostró una de las autopsias y a diferencia de la anterior, esta era de muy buena definición, aunque siempre en blanco y negro y sin pista de sonido. El cuerpo del extraterrestre descansa sobre una plancha, dentro de lo que parece ser una morgue o más bien un hospital. Las paredes son todas blancas, etc. El extraterrestre es un humanoide; parece casi humano, con un abdomen abultado, dos brazos y dos piernas, pero con seis dedos en sus manos y pies. No se le ven vellos por ninguna parte. Su cabeza es un poco grande, pero tiene nariz, boca, orejas (las tienen más abajo que las de los humanos) y dos ojos oscuros. También se le notan órganos genitales de mujer.

Al comenzar la autopsia, le quitan los "ojos oscuros", éstos en realidad son un tipo de recubrimiento oscuro sobre los ojos mismos. Una vez removidos, los ojos quedan visibles, aun cuando se encuentran volteados hacia el cráneo.

Abren el cuerpo del extraterrestre y le extraen varios órganos, colocándolos en recipientes. También le extraen un tipo de "cristal" o "mineral" de la cavidad del pecho; este objeto es como del tamaño de una canica. Le abren la cabeza y le aserran el cráneo para poder tener acceso al cerebro.

Las personas que están llevando a cabo la autopsia están completamente cubiertas por trajes protectores y lamentablemente sus rostros no son visibles. La autopsia la realizan dos individuos que a ratos parecen también estar tomando notas sobre el mismo proceso que ejecutan. Detrás de la cabeza del extraterrestre hay una separación, luego una pared con ventana. Por medio de esta ventana se puede observar a una persona que aparentemente lleva puesta ropa quirúrgica, gorro, bata, mascarilla, etc., a diferencia del primer segmento, en el cual las personas usaban una bata blanca, pero no usaban mascarilla. No haré comentarios sobre el procedimiento de la autopsia ni los instrumentos que se utilizaron, ya que no cuento con el conocimiento indicado. Tampoco discutiré si ciertos artículos en la habitación, como el teléfono y reloj, eran de uso común en 1947.



"Desnudo sobre una plancha, el segundo supuesto difunto extraterrestre".

LA SEGUNDA AUTOPSIA

El 5 de mayo de 1995 nos invitaron a mi esposa Sue, a mí y a más de 200 personas, a ver otro segmento de la filmación en el Museo de Londres. Entre los que asistimos a la función estaban Kent Jeffrey, de los Estados Unidos, Roberto Pinotti, de Italia, Michael Hasemann, de Alemania, Reg Presley y Colin Andrews, entre otros. También estuvieron presentes representantes de varias compañías de televisión del mundo entero.

Luego de una corta recepción nos pasaron al auditorium, donde vimos la toma de otra autopsia. En ésta, el extraterrestre tenía una pierna golpeada, a diferencia de la anterior en la que estaba intacta. El procedimiento era similar, pero no exactamente igual. Nuevamente, no haré

comentarios sobre el procedimiento médico ni los artefactos que se utilizaron porque como dije anteriormente, no cuento con el conocimiento indicado.

Salí del auditorium con opiniones mixtas, pero al igual que muchos, un poco decepcionado porque no nos mostraron más de la filmación. Para entonces ya había visto algo así como 40 minutos de la filmación y entre más veía más interesante me parecía.

PROPUESTA DE ANALISIS

Entre tanto, el 20 de abril de 1995, le presenté una propuesta de dos páginas, en nombre de BUFORA, a Ray Santilli definiendo cómo queríamos llevar a cabo



"La base aérea de Roswell en 1947. Nadie imaginaba la atención que iba a atraer".

el análisis de dicha filmación. Se le enviaron copias de este documento a John Spencer (presidente de BUFORA), a Walter Andrus (director internacional de MUFON) y por supuesto, a Ray Santilli. Básicamente, éste establecía que queríamos una copia completa de la filmación, copia de toda documentación relacionada a ésta, los números de serie de todos los envases de la filmación y un envase entero de la filmación.

Dos compañías británicas acordaron realizar el análisis de la filmación. Una de estas es la Kodak y la otra Hasan Shah Films. También solicité acceso al camarógrafo que había hecho la filmación original. Ray Santilli ha accedido a nuestras propuestas en principio, pero éstas aún están por cumplirse.

LOS RUMORES

Hay un sinnúmero de rumores relacionados a esta filmación. Algunos no puedo verificar ni negar, pero hay otros que sí. El primero implica a Reg Presley. Reg es el cantante principal de un grupo de música "pop", The Troggs, y es conocido en Inglaterra por su interés en OVNI y el fenómeno de círculos sobre las siembras. Uno de los rumores dice que Reg financia a Santilli y que su participación en este asunto es por motivos de publicidad. He platicado con Reg sobre estos rumores y los niega todos, dice que no tiene intereses financieros ligados a la filmación y definitivamente no necesita de más publicidad. Su motivación se basa puramente en su interés por el tema

de los OVNI. Otro rumor dice que esta filmación se la habían ofrecido hace algunos años a un investigador de OVNI de Brasil, Jacques Vallee. Le escribí a Jacques para preguntarle sobre la alegación y en una carta, fechada 1 de mayo de 1995, me responde: "El rumor que oíste sobre mí, en Brasil, y la supuesta filmación de Roswell no es nada más que eso, un rumor. Yo nunca dije eso. A mí me han dicho que era un tal David Smith quien andaba propagando el rumor, pero no sé si él se lo inventó o si sólo lo andaba repitiendo".

Otra versión de este mismo rumor dice que la filmación se le ofreció al programa de televisión estadounidense llamado "Unsolved Mysteries", lo que inmediatamente confirmó que se trataba de

una película suramericana de grado "B". El 5 de mayo de 1995 hablé con la gente del programa "Unsolved Mysteries", quienes volvieron a negar el rumor. Otro rumor dice que estoy involucrado en la manipulación de esta filmación para atraer publicidad para la conferencia de BUFORA y la película de Roswell, éste es tan ridículo como otros que he escuchado. Me atrevo a decir que hay muchos más circulando por allí que aún no han llegado a mis oídos.

Rumores más recientes, circulando en Internet, vienen de Graham Birdsall, editor de la revista de OVNI de Quest International. Birdsall lo dice básicamente todo al revés. Por ejemplo, él dice que yo le he facilitado detalles de la filmación a la Asociación de Prensa. Está

equivocado, yo le facilité detalles a David Clarke, tal como se establece previamente. También dice que nunca informé a los investigadores mundiales de OVNI sobre la filmación. Otra vez, está equivocado. En 1993, informé a mis colegas de BUFORA, incluyendo a Jenny Randles y a Jonh Spencer, también informé a Walter Andrus, director internacional de MUFON. Además de esto, en 1994 le envié información a Kevin Randle, investigador de Roswell y autor, y a los investigadores estadounidenses, Don Ecker y Vicki Cooper. También se informó a colegas de OVNI Noruega. En sus "hechos" de Internet, Birdsall hasta da el código equivocado para la película de 16 mm de Roswell. Lo describe como "Koda con un círculo sólido negro y un cuadrado sólido negro", cuando en realidad es "Koda con un triángulo sólido negro y un cuadrado sólido negro". Birdsall también relata que se usaron lentes de "zoom" en la filmación de la autopsia que se mostró en Londres. Yo, que sólo vi la filmación una vez, no recuerdo nada por el estilo. Quiero que sepan que Birdsall no ha visto la filmación. Birdsall también dice que la empresa de Santilli fue intervenida y que yo y/o BUFORA hemos promocionado la filmación como auténtica. Para su información y la de todos los demás, la compañía de Ray Santilli no está intervenida y en ningún momento, ni yo ni nadie de BUFORA, hemos promocionado la película como auténtica. Se me han atribuido algunos comentarios de prensa que confunden y si la gente los quiere creer eso ya es cosa de ellos. A Birdsall, le he colocado una respuesta más completa en Internet.

CONFERENCIA DE SAN MARINO

En medio de todo esto, y contando con la aprobación de Ray Santilli, exhibí las primeras tomas de la filmación en una conferencia de OVNI el 19 y 20 de mayo en la República de San Marino, la cual fue patrocinada por el gobierno de San

Marino y organizada por el grupo italiano "Centro Ufológico Nazionale (CUN)". Se usaron siete tomas del segmento de la segunda autopsia y la exhibición estuvo limitada a los miembros de la CUN y a los representantes del gobierno de San Marino. También me han invitado a hablar sobre la filmación en Francia, Alemania y Brasil, y si el tiempo y mi trabajo me lo permiten probablemente aceptaré estas invitaciones.

En mi opinión, tanto BUFORA como yo, hemos manejado este asunto de manera imparcial y hemos tratado a todos los involucrados correcta y profesionalmente. Le hemos presentado un plan razonable para el análisis de la filmación a Ray Santilli y si él colabora, podríamos comenzar a llegar al fondo de la verdad. Hemos intentado darle seguimiento a rumores que pudiesen ser factibles, pero hasta la fecha (29/5/95) ninguno ha pasado la prueba.

Sin lugar a dudas, continuaremos en esta labor y le prestaremos toda nuestra colaboración a Ray Santilli y a otros profesionales o investigadores que puedan aportar ideas sensatas sobre cómo analizar la filmación de Roswell.

Confío que Ray Santilli eventualmente cooperara con BUFORA y permitirá que la filmación sea analizada. Entonces realmente comenzaremos a acercarnos al fondo de la verdad. Hasta que eso suceda, me mantengo imparcial, sin saber si la filmación es genuina o falsa.

EL CONSEJO DE BUFORA

Los miembros del consejo de BUFORA y el grupo de apoyo de Testigos tuvieron la oportunidad de ver uno de los segmentos de la autopsia el sábado 3 de junio en una reunión en Londres. Esta exhibición la coordiné con el apoyo de Ray Santilli. Esta fue la primera oportunidad de ver la filmación que tuvieron los otros de BUFORA y se presentaron ideas muy positivas en cuanto a su análisis, las cuales esperamos implementar en el futuro. ■

**Hay un sinfín
de rumores
relacionados
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Algunos no
puedo
verificar ni
negar, pero
hay otros
que sí.**

Departamento
de Patología
Forense de la
Universidad
de Sheffield.
Junio 2 de
1995.

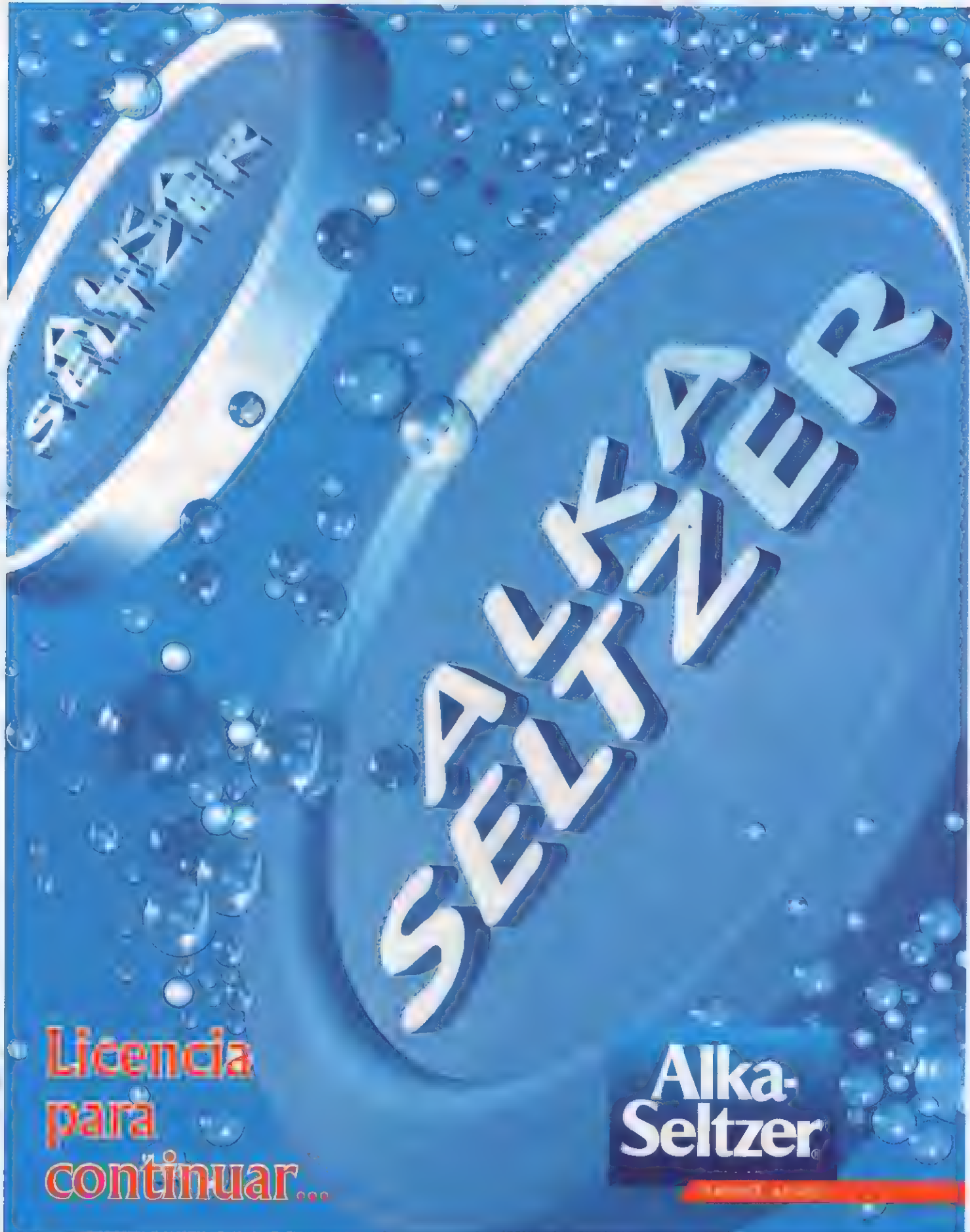
A petición del grupo Merlin
me he tomado el tiempo de
revisar una película, la cual
muestra la autopsia de un ser
humano. Esta película fue
filmada en el año 1945
por el Dr. J. H. H. H.

La película es una obra de
arte y es muy interesante.
Muestra la autopsia de un
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EL REPORTE DE PATOLOGIA



Licencia
para
continuar...

Alka-
Seltzer

mente grande y no tenía cabello.

Su abdomen estaba hinchado, pero no había señales de descomposición. En general, la apariencia externa de este cuerpo era el de una mujer adolescente de raza blanca cuya estatura estimada era de 1.5 mts. Su complexión tendía a ser gruesa, sin embargo no era ni gorda ni delgada. Tenía 6 dedos en cada mano y en cada pie, los ojos eran más grandes que los de un humano y sus globos oculares estaban cubiertos con un material negro, el cual estaba siendo removido.

Había una herida enorme y profunda en su muslo derecho. Esto no se podía observar con lujo de detalles, pero aparentemente se había quemado y carbonizado hasta los tejidos más profundos. No había otra herida similar, sin embargo, se podían observar hematomas en el lado izquierdo del cuerpo. Estas eran las únicas lesiones que se observaban en el cuerpo.

El cuerpo del extraño ser se abrió con una incisión en forma de "Y". La piel del cuello no se reflejaba. La toma no mostró un acercamiento cuando el bisturí cortaba la piel, ni mostró cuando la sangre salía del cuerpo, pero se podía apreciar que había una cantidad inusual de sangre. El cuello parecía contener dos estructuras cilíndricas a cada lado. Estas estructuras parecían músculos (músculo esternocleidomastoideo) pero se veían distintos. No pudimos cerciorarnos de esto porque tampoco se hizo un acercamiento fílmico.

El pecho se encontraba abierto, la caja torácica y el esternón fueron removidos. La película muestra el pecho y la caja torácica individualmente. Se puede ver algo como un corazón y dos pulmones, sin embargo, no se pueden distinguir muy bien por lo mal enfocada que estaba la toma. Los órganos abdominales no se veían claramente, por lo que se descartó la suposición de que la hinchazón en el abdomen fuese ocasionada por un embarazo.

En el cuero cabelludo había una incisión. Se mostró el cráneo, el cual estaba siendo cortado con una especie de serrucho (no se mostraron las incisiones ni cuando se removió el cráneo). Lo que parecían ser membranas del cerebro estaban siendo cortadas y removidas. A pesar que las tomas estaban mal enfocadas, lo que parecía haber ahí no era un cerebro humano.

La apariencia del cuerpo era la de una adolescente humana. Tenía seis dedos en sus pies y en sus manos y su cuerpo era dismórfico. No había una determinación precisa de la estructura de los órganos ya que la toma fílmica estaba desenfocada. Las lesiones en el cuerpo eran menores a las que pudiera haber sufrido en un accidente aéreo. No habían lesiones que indicaran el motivo de su muerte. La manera en que se estaba llevando a cabo la autopsia indicaba que ésta no se relizaba por un experto en patología sino por un cirujano...

Dr. C. M. Milroy MBChB, MD, MRC.
Catedrático de alto rango de
Patología Forense. ■

**La apariencia
externa de este
cuerpo era el
de una mujer
adolescente de
raza blanca
cuya estatura
estimada era
de 1.5 metros.**

**El pecho se
encontraba
abierto, la caja
torácica y el
esternón fueron
removidos.**

Reporte KODAK

La carta que a continuación se presenta fue enviada por Kodak al Sr. Ray Santilli.

14 de Julio de 1995.
Sr. Ray Santilli.
Grupo Merlin
40 Balcombe St. London NW1 OND

Estimado Sr. Santilli

Gracias por su carta del pasado 14 de julio.

He discutido este asunto con mis colegas aquí y en Estados Unidos. Nuestras conclusiones son que cualquier examen futuro en este rollo, probablemente no revelará más información ni dará una confirmación sobre la fecha exacta en que fue manufacturado este rollo (podría ser 1927, 1947 ó 1967).

Asimismo, la fecha de elaboración del rollo no confirma la fecha en que éste fue tomado o revelado.

Como es de su conocimiento, esta materia está siendo discutida en Internet y adjunto le envío copia de la nota que estaremos publicando en los próximos días.

Realmente siento mucho que no podamos ser más categóricos en nuestros descubrimientos. Le deseo éxito en su proyecto.

Sinceramente,

P. G. Milson
Gerente de Planeación de Mercadeo
Motion Picture & Television Imaging, A5m

BUFORA: La Película de ROSWELL

Pronto se llevará a cabo el estreno de la película "Roswell".

Presentando a Kyle MacLachlan (Dune & Twin Peaks) y Martin Sheen (Wall Street & Apocalypse Now). Una realización que considera la popularidad de la serie de televisión "Los Expedientes Secretos X".

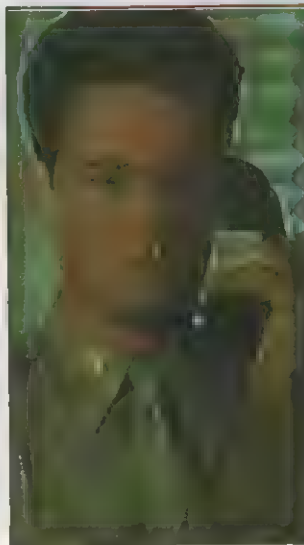
Este video muestra, por un lado, que los puntos presentados en la película "Encuentros Cercanos" eran ficción, y que la película "Roswell" se basa en el caso real de un platillo volador que se estrelló en 1947, y su posterior cobertura. "Roswell" revive, de manera exitosa, todo lo acontecido en las más extraordinarias historias de platillos voladores que se han estrellado en nuestro planeta. La Segunda Guerra Mundial ha terminado. La Guerra Fría se encuentra en auge y sigue progresando. Las superfuerzas B-29 del grupo 509 de los Estados Unidos se encuentran en estado de alerta roja en la base de la fuerza aérea en Roswell, Nuevo México. El oficial de la Base de Inteligencia, el Mayor Jesse Marcel (Kyle MacLachlan), se ve envuelto involuntariamente en uno de los misterios más grandes del siglo XX. Todo comenzó aproximadamente 70 millas al noroeste de Roswell. McBrazel (Dwight Yoakam) encontró desechos esparcidos sobre una extensión de aproximadamente tres cuartos de milla en el rancho de ovejas que vigilaba. Inmediatamente Brazel contactó al alguacil del pueblo, quien a su vez llamó al Mayor Marcel. ¿Sería posible que tales desechos fueran causados por un proyecto secre-



La versión de la película.



¿Habrá Marcell cometido un error, o realmente, la fuerza aérea estadounidense capturó una nave y el pentágono les ordenó callar?



Kyle MacLachlan juega el papel del mayor Marcell en la película.

to de la fuerza aérea?, o...¿Serían acaso de algún platillo volador?

En la base aérea, el Coronel Blanchard testifica públicamente que la fuerza aérea ha capturado un platillo volador. Sin embargo, de manera repentina e inesperada, el Pentágono desmiente estos hechos y anuncia que los desperdicios encontrados fueron provocados por un globo común y que el Mayor Marcel se había equivocado en sus declaraciones.

¿Habrá Marcel cometido un error o, realmente la fuerza aérea estadounidense capturó una nave y el pentágono les ordenó callar?

Treinta años después, el grupo de bombas #509 lleva a cabo una reunión en la cual se comienzan a narrar confidencias de aquellos hechos. ¿Podrá Jesse Marcel sacar a relucir la verdad que se ha tratado de mantener oculta por décadas? Se narran historias de platillos voladores que se han estrellado en la Tierra, pilotos extraterrestres y, lo más impresionante, se platica de un ser capturado vivo poco antes de su muerte. En todo este contexto se encuentra Martin Sheen, una figura que confirma las historias de platillos voladores y de pilotos extraterrestres antes de afirmar que este tipo de eventos son maniobras de la propaganda amarillista.

Un buen reparto y asombrosos efectos especiales, posicionan, una vez más, al caso Roswell en la mira pública y, de alguna manera, permiten que los estudios de OVNI sean más respetados. ■

Alrededor del mundo, existen personas que dicen haber visto OVNI's. Aun cuando esto es un hecho de conocimiento popular, no todo el mundo toma en cuenta que dentro de aquella pequeña élite de los que, de hecho, han logrado salir de nuestro humilde planeta, los astronautas han también tenido extrañas experiencias con OVNI's. Por ejemplo, uno de los reportes más fascinantes afirma que los primeros hombres en la Luna no se encontraban solos, sino que eran observados muy de cerca por extraterrestres. He aquí algunos de los relatos más intrigantes que nacen de boca de nuestros propios hombres del espacio.

CONFESIONES DE UN Astronauta

MAYOR GORDON COOPER

Cooper pertenece al grupo original de astronautas del proyecto MERCURY y fue el último en volar al espacio solo. El 15 de mayo de 1963 fue lanzado al espacio en una cápsula, en un viaje de 22 órbitas alrededor del planeta. Fue durante su última órbita cuando notifica a la estación rastreadora en Muchea, cerca de Perth, Australia, que puede apreciar un objeto verdusco resplandecer directamente frente a él, el cual se aproxima rápidamente. El vehículo se veía muy real y sólido, a tal punto que también fue captado por el radar de la estación en Muchea.

El avistamiento de Cooper fue reportado por la National Broadcasting Company, la cual se encontraba cubriendo el vuelo paso a paso; pero cuando Cooper aterriza, se les notifica a los reporteros que no se les permitiría hacer

preguntas sobre el fenómeno experimentado por Cooper. El mayor Cooper fue un firme creyente del fenómeno OVNI. Diez años antes, en 1951, avistó un OVNI mientras volaba un jet Sabre F-86 sobre Alemania Occidental. Estos eran discos metálicos en forma de platillo, viajando a una altura considerable y efectuando maniobras imposibles de imitar por ningún avión de guerra norteamericano.

El mayor Cooper también atestiguó frente a las Naciones Unidas:

"Yo estoy convencido que estos vehículos extraterrestres y sus tripulaciones que visitaban el planeta eran provenientes de otros planetas... La mayoría de los astronautas niegan hablar sobre OVNI's".

"He tenido la oportunidad, en 1951, de haber observado muchas de sus escuadrillas de diferentes tamaños, volando

en formación de combate, generalmente de este a oeste, sobre Europa. Y de acuerdo a una entrevista grabada por J.J. Ferrando, el mayor Cooper dijo: "Por muchos años he tenido que vivir con el secreto, norma de secreto profesional impuesta a todos los especialistas en astronáutica. Me encuentro en la posición de revelar que cada día en los Estados Unidos nuestros instrumentos de radar capturan la señal de objetos de forma y composición desconocida por nosotros. Y hay miles de reportes testimoniales y cantidad de documentos que lo comprueban, pero nadie lo quiere hacer público. ¿Por qué? Porque las autoridades temen que le gente llegue a pensar en "Dios sabe qué tipo horrible de invasores". Por lo que la clave es: "Debemos evitar el pánico a toda costa".

"He sido testigo, además, de un extraordinario fenómeno aquí en este planeta Tierra. Sucedió hace unos meses atrás en la Florida. Allí vi, con mis propios ojos, un área definida de terreno ser consumida por las llamas, con cuatro endentaciones dejadas por un objeto volador que descendió de en medio de una siembra. Seres han dejado el aparato (se encontraron otras huellas que comprobaban esto). Tal parece que estudiaron la topografía, tomaron muestras de suelo y regresaron por donde vinieron, desapareciendo a una enorme velocidad... Vine a saber que las autoridades hicieron cuanto fue posible para mantener este incidente alejado de los reporteros y cámaras de televisión, por temor a crear una reacción de pánico entre la gente".

ED WHITE Y JAMES McDIVITT

En junio de 1965, los astronautas Edward White (primer americano en caminar en el espacio) y James McDivitt sobrevolaban Hawaii en la cápsula espacial Géminis, cuando vieron un objeto metálico de aspecto extraño. Del OVNI se extendían hacia afuera unos largos brazos. McDivitt filmó el hecho con una cámara de cine. Esas tomas jamás han sido liberadas al público.

JAMES LOVELL Y FRANK BORMAN

En diciembre de 1965, los astronautas del proyecto Géminis, James Lovell y

Frank Borman, avistaron un OVNI durante la segunda órbita de su vuelo récord que duró 14 días. Norman reporta el avistamiento de un objeto no identificado a cierta distancia de su nave. A lo que el centro de control del Géminis le contestó diciendo que lo que estaba viendo se trataba de la etapa final del cohete propulsor Titán. Borman confirma que es cierto que tiene a la vista el cilindro del Titán, pero que además puede ver algo completamente diferente.

Del vuelo de James Lovell a bordo de la cápsula espacial Géminis 7:

● Lovell: "OBJETO ARRIBA A LAS 10 EN PUNTO".

● Centro de control: "Este es Houston. Repita, 7".

● Lovell: "DIGO QUE HAY UN OBJETO ARRIBA A LAS 10 EN PUNTO".

● Centro de control: "Géminis 7, ¿es eso el propulsor o un avistamiento?"

● Lovell: "ESTAMOS TENIENDO VARIOS... AVISTAMIENTOS".

● Centro de control: "... tamaño o distancia aproximada".

● Lovell: "TAMBIEN TENEMOS A LA VISTA EL PROPULSOR".

NEIL ARMSTRONG Y EDWIN

"BUZZ" ALDRIN

Según las declaraciones del mundialmente famoso astronauta Neil Armstrong, los extraterrestres poseen una base en la Luna y le indicaron que se retirara de la Luna y se mantuviera lejos de ella.

De acuerdo con reportes extraoficiales, Neil Armstrong y "Buzz" Aldrin avistaron un OVNI momentos después de su histórico alunizaje a bordo del Apolo 11, el 21 de julio de 1969. Recuerdo durante una transmisión televisada, haber escuchado a uno de los astronautas referirse a una "luz" en o sobre el cráter. La comunicación se corta cuando los controladores de la misión solicitan mayor información.

Otto Binder, un antiguo empleado de la NASA, sostiene que un radio aficionado que captó las transmisiones directas VHF, entre Houston y la Apolo 11, escuchó el siguiente intercambio:

● NASA: "¿Qué hay allí? Control de misión llamando al Apolo 11..."

● Apolo 11: "¡Estos bebés son inmensos, señor!" ¡Enormes! ¡Oh, Dios mío! ¡Nunca lo creerían!... Les

participo que hay naves espaciales allá afuera... ¡se encuentran alineadas en el borde del cráter!... ¡Están aquí en la Luna observándonos!"

Cierto profesor, quien prefiere mantenerse anónimo, mantuvo la siguiente discusión con Neil Armstrong, durante un simposium de la NASA:

● **Profesor:** "¿Qué pasó realmente allá afuera con el Apolo 11?"

● **Armstrong:** "Fue increíble. Por supuesto que siempre supimos de la posibilidad, pero de hecho, fuimos ahuyentados. Después de eso, no dudamos de que jamás habría una estación espacial, mucho menos una ciudad en la Luna.

● **Profesor:** "¿Qué me quieres decir con 'ahuyentados'?"

● **Armstrong:** "No puedo entrar en detalles, excepto decir que sus naves eran, por mucho, superiores tanto en tamaño como en tecnología -Mi amigo, ¡eran inmensas!... ¡Amenazadoras! No, no es posible una estación espacial.

● **Profesor:** "Pero la NASA llevó a cabo otras misiones después del Apolo 11".

● **Armstrong:** "Naturalmente que sí, la NASA estaba públicamente comprometida con el proyecto Apolo, y no podía correr el riesgo de crear el pánico aquí en la Tierra. Lo que se hizo fue ir a dar una 'miradita' y luego volver rápidamente a casa.

Según el Dr. Vladimir Azhazha:

"Neil Armstrong pasó el mensaje al Centro de Control, diciendo que dos grandes y misteriosos objetos los observaban desde que alunizaron, cerca del módulo lunar. Pero este mensaje no fue nunca escuchado por el público pues fue censurado por la NASA".

Según el Dr. Aleksander Kasantsev, "Buzz" Aldrin filmó con su cámara, película a color de los OVNI desde dentro del módulo, y continuó filmándolos mientras él y Aldrin salían de la nave.

Armstrong confirmó que la historia había sido verdad pero rehusó dar más detalles al respecto -sin ir más allá de admitir que la CIA encubría la verdad-.

DONALD SLAYTON

Donald Slayton, un astronauta del proyecto Mercury, dijo que él había observado unos ONVIs en 1951:

"Me encontraba sometiendo a prueba un caza P-51 en Minneapolis, cuando vi este objeto. Me encontraba a unos 3,000 mts. La tarde era limpia y soleada. Pensé que el objeto era una piscucha, hasta que caí en cuenta que no hay piscucha que vuele tan alto".

"Cuando me fui acercando me pareció como si fuese un globo de color gris y como de 1 metro de diámetro. Pero al ponérmelo detrás, pude observar que parecía un disco, un platillo.

Al mismo tiempo me percaté que se me estaba alejando -y allí estaba, volando a más de 480 kilómetros por hora. Lo perseguí por un corto tiempo. Hasta que de repente, la cosa despegó haciendo un giro de ascenso a 45 grados, acelerando hasta desaparecer de mi vista".

MAYOR ROBERT WHITE

El 17 de julio de 1962, el mayor Robert White reportó un OVNI durante su vuelo a 58 millas de altitud a bordo de un X-15. El mayor White reportó:

"No tenía idea de qué podría ser. Era de color gris y a 12 ó 15 mts. de distancia".

Y según un artículo de la revista Time, el mayor White exclamó por el radio: "Hay cosas allá arriba, ciertamente las hay".

JOSEPH A. WALKER, PILOTO DE LA NASA

Durante una charla delante de una gran concurrencia que asistía a la 2a. Conferencia Nacional sobre el Uso Pacífico de la Investigación Espacial, el 11 de mayo de 1962, el piloto de la NASA sostuvo que parte de su misión, durante sus vuelos en el X-15, era detectar OVNI's. Habiendo logrado filmar 5 ó 6 OVNI's mientras volaba a 80 kms. de altura en abril, cuando rompió el récord de vuelo a gran altura, en abril de 1962.

El piloto dijo: "No siento que deba especular sobre el tema. Todo lo que sé, se encuentra grabado en la película del vuelo, la que fue revelada después de mi retorno".

Hasta la fecha, estas películas no han sido vistas por el público.

COMANDANTE EUGENE CREAN

Eugene Crenan era el comandante del Apolo 17. En un artículo en Los Angeles Times de 1973, dijo: "...Se me

pregunta con frecuencia (sobre los platillos voladores), y he respondido públicamente que pienso que (los OVNI's) son de alguien más, de alguna otra civilización".

MAURICE CHATELAIN DE LA NASA:

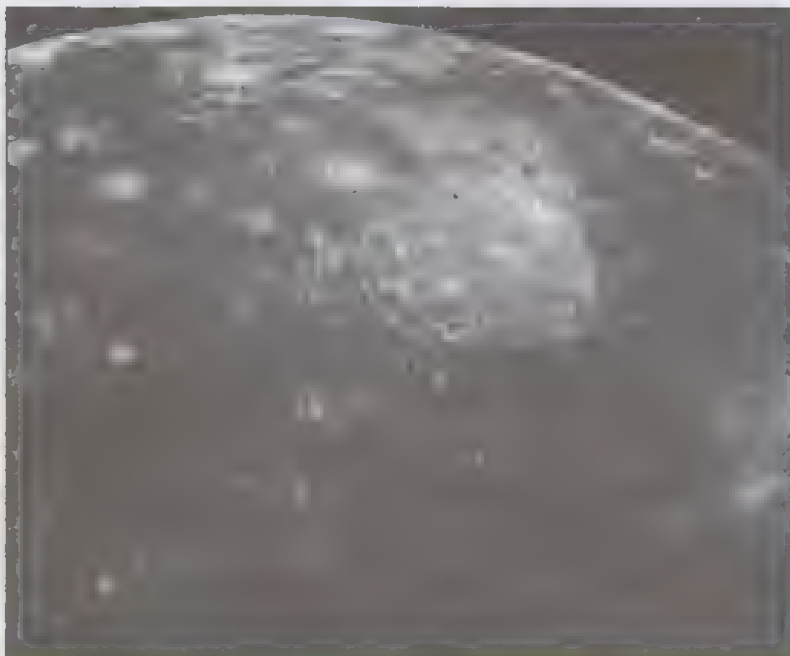
El antiguo jefe de Sistemas de Comunicación, Maurice Chatelain, confirmó que Armstrong ciertamente reportó ver dos OVNI's sobre el borde del cráter. Chatelain se siente seguro al decir que algunos de estos aparatos proceden de nuestro propio Sistema Solar, Titán específicamente.

"Todos en la NASA supimos de ese encuentro, pero nadie ha hablado

módulo de comando del Apolo 8 al aparecer de atrás de la Luna, dijo para el oído de todos:" DENSE POR ENTERADOS QUE AQUI HAY UN SANTA CLAUS". Aun cuando esto sucedió la noche de Navidad en 1968, mucha gente percibió un mensaje escondido en esas palabras".

Los rumores aún persisten. Bien puede ser la NASA una agencia de naturaleza civil, pero los fondos de muchos de sus programas provienen del presupuesto del Departamento de Defensa y todos los astronautas están sujetos al Código Militar de Seguridad. Lo que es más, la Agencia Nacional de Seguridad, censura todas las filmaciones y posiblemente todas las

Continúa creciendo el volumen de evidencias que demuestran que los astronautas han entrado en contacto con OVNI's durante sus viajes espaciales. ¿Fue esto un modo de comunión espacial o simplemente falta de oxígeno?



públicamente hasta hoy. Todos los vuelos de los proyectos Apolo y Géminis fueron observados a distancia, aunque algunos muy de cerca, por naves espaciales de origen extraterrestre -platillos voladores u OVNI's- si los prefieren llamar así. Cada vez que esto ocurría, los astronautas lo reportaban al Centro de Control, quienes les ordenaban absoluto silencio".

"Creo que Walter Schirra, a bordo del Mercury 8 fue el primero en utilizar el término "Santa Claus" para indicar la presencia de platillos voladores cerca de la cápsula espacial. De cualquier modo, su aviso pasó desapercibido por la mayoría del público. Diferente fue cuando James Lovell, a bordo del

comunicaciones.

Tenemos los testimonios de Otto Binder, Dr. Garry Henderson y Maurice Chatelain que sostienen que todos los astronautas están bajo órdenes estrictas de no discutir estos eventos. Y Gordon Cooper ha testificado frente a un comité de las Naciones Unidas que uno de los astronautas observó un platillo posado sobre la tierra. Si no existen secretos al respecto, ¿por qué este avistamiento no se hace público?

SCOTT CARPENTER DE LA NASA:

"En ningún momento, mientras los astronautas viajan por el espacio, han estado alguna vez solos, siempre se han mantenido bajo la vigilancia de algún OVNI". ■

El reporte
del Libro
Azul es el
estudio
más
famoso
referente
a los
OVNIs.

Reporte

Del

LIBRO AZUL

En febrero de 1949, después de muchas investigaciones, inversión de tiempo y dinero, el proyecto publicó un resultado simple y frustrante: "Por el momento no existe una conclusión definitiva y confirmada que logre probar o desaprobar la existencia de OVNIs como una nave real con una configuración desconocida y no convencional".

Claramente podemos notar que ellos no tienen evidencia tangible.

Se desarrolló otro proyecto que coincidiera con el aumento de personas que vieron OVNIs durante la década de los cincuenta. Este proyecto se llamó proyecto "Grudge", el cual por razones desconocidas,

posteriormente cambió su nombre al proyecto "Libro Azul". Puedo imaginarme al grupo de altos líderes militares sentados alrededor de una mesa, teniendo largas y tediosas discusiones acerca de cuál era el nombre más apropiado para el proyecto y el porqué. El proyecto "Libro Azul" tuvo tres propósitos claros:

1. Encontrar una explicación a las diferentes teorías de personas que dicen haber visto OVNIs.
2. Determinar si los OVNIs representan una amenaza para la seguridad de los Estados Unidos.
3. Determinar si los OVNIs tienen alguna tecnología avanzada que los

Estados Unidos pudiera utilizar.

La mayor investigación oficial de OVNIs, dirigida por el Dr. Edward Condon, renombrada y oficialmente terminó más o menos de la misma forma que el proyecto "Señal". El Sr. Condon declaró que los relatos y las investigaciones que había recolectado de una gran cantidad de fuentes no eran convincentes.

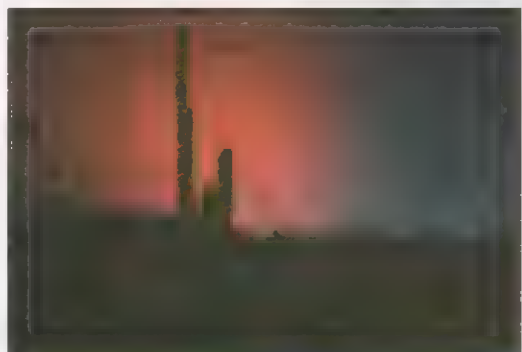
Otro aspecto negativo del reporte es que muchas personas consideran que los encargados de la investigación del "Libro Azul" estaban predispuestos desde antes de comenzar con la investigación. Otra razón que contribuye a la falta de credibilidad en el reporte del "Libro



Luces extrañas que forman extraños patrones. Pueden moverse a velocidad mayor que la capacidad de las naves convencionales.



Los cielos al sudoeste de los Estados Unidos son la primera fuente de las visiones de los OVNI. Esto se unió a los rumores de que las bases en Delliuce y el Lago Groom tienen tecnología OVNI, lo cual hace que el cielo en Nevada sea el más siniestro.



"Azul" es que la información fue censurada antes de su publicación.

Realmente el reporte intentó explicar de manera extensa las visiones de los OVNI. Sin embargo, las explicaciones estaban lejos de la realidad, y parecían enfocarse en una forma ilógica de una actividad poco usual. Por ejemplo, cuando los radares rastreaban algún objeto extraño, se justificaba diciendo que posiblemente esto se debía a fallas técnicas. Por otro lado, cuando se observaban objetos moviéndose con un comportamiento aéreo no convencional (cambios violentos de dirección y velocidad), se decía que se trataba de aviones normales. La actitud que tomaron algunos científicos de no investigar, provocó desagrado en las personas que esperaban un estudio científico más riguroso.

Sin embargo, hubo muchos casos que no tuvieron explicación.

DON CANTA "LOS BLUES"

Don Berlinger se ideó publicar un libro sobre las cosas inexplicables del "Libro Azul". Desafortunadamente se dio por vencido y nunca pasó de la fase manuscrita. Es una lástima, porque echó al suelo todo su trabajo. Sin embargo, publicó sus investigaciones en Internet para que todo el mundo tuviera acceso a ellas (un esfuerzo de buena voluntad para todo el mundo).

La lista a continuación enumera los nombres y sus fuentes. Si se observa el microfilm del reporte del "Libro Azul" se puede notar que tiene manchas negras por todos lados. Aún así, con toda la documentación de Don Berlinger, podemos sentirnos privilegiados de ver una parte de todos los casos que han conmocionado tanto las mentes privilegiadas de América, que no pueden creer los fenómenos que están observando. Los casos pueden durar hasta unos minutos, tiempo suficiente para formarse una buena idea de lo que está sucediendo.

- Julio 29, 1957, Cleveland, Ohio, 10:31 p.m. Testigos: Cap. R.L. Stimley, primer oficial F.J. Downing. Un objeto grande, redondo, amarillo con blanco, cruzó a la par de la aerolínea, luego se escondió y no fue posible captarlo. La visión duró 8 minutos.
- Oct. 8, 1957, Scattle, Washington, 9:17 a.m. Testigos: Dos sargentos de la Armada. Dos objetos planos y redondos volaron en formación alineada con una velocidad irregular, deteniéndose frecuentemente de 25-30 segundos.
- Nov. 6, 1957, Radium Spring, Nuevo México, 10:50 p.m. Testigos: Dos policías de "Las Cruces" y un sheriff. Un objeto redondo que cambiaba de color rojo a verde y de azul a blanco, salió verticalmente hacia arriba de una montaña. La visión duró 10 minutos aproximadamente.
- Nov. 8, 1957, Merrick, Long Island, Nueva York, 10:10 a.m. Testigos: La Sra. L. Dinner. Un objeto en forma vertical de 1 mt. de largo destellaba luces azules y daba vueltas. Sin mayor información.



Los OVNI son frecuentemente vistos desde los aviones y algunas veces vuelan al lado de ellos.

Los OVNI son muchas veces figuras lisas y sencillas con pocos atributos externos. El platillo volador plateado es extremadamente común y se podría afirmar que el platillo que se estrelló en Roswell era de este tipo.

- Nov. 26, Rongns Afb, Georgia, 10:07 a.m. Testigos: Tres operadores de control de torre, un observador meteorológico y otros cuatro testigos. Un objeto plateado de forma vertical (como un cigarro) de pronto apareció durante 8 minutos.

- Nov. 30, 1957, Nueva Orleáns, Louisiana 2:11 p.m. Testigos: Tres guardacostas de los Estados Unidos. Un objeto redondo se volvió blanco, luego color oro, luego se separó en tres partes y se volvió rojo. La visión duró 20 minutos.

- Dic. 13, Col. Anahuac, México, 9:35 a.m. Testigos: R.C. Cano. Un objeto circular de la forma de un disco brillante voló en una formación de varias monedas, luego cambió y se invirtió en una formación "V". Duró aproximadamente 20 minutos.

- Dic. 17, 1957, cerca de Grand Junction, Colorado. Testigos: F.G. Hickman, 17. Un objeto redondo cambió de amarillo a blanco, de verde a rojo; el tamaño de la cola duplicaba el cuerpo. Paró, siguió y retrocedió por aproximadamente 45 minutos.

- Marzo 14, 1958, Healdsburg, California, 8:45 a.m. Testigos: Sr. y Sra. W.F. Cummnings y otro. Un objeto negro redondo tocó el suelo y luego se fue. Duró la visión 2 minutos.

- Abril 14, 1958, Lynchburg, Virginia, 1:00 p.m. Testigo: Mayor de la Fuerza Aérea de Estados Unidos D.G. Tilley, volando un C-47. Un objeto rectangular gris-negro giró muy lentamente sobre su eje horizontal durante 4 segundos.



- Junio 14, 1958, Pueblo, Colorado, 10:46 a.m. Testigo: Meteorólogo O.R. Foster, usando un teodolito. Un objeto en forma de Saturno, de color plateado sin lustre metálico, voló durante 5 minutos.

- Junio 20, 1958, Ft. Bragg, North Carolina, 11:05 p.m. Testigos: Jefe del batallón de comunicaciones SFC A. Parsley. Un objeto circular plateado, revoloteó y osciló un poco, posteriormente se movió a una gran velocidad. Se vio por 10 minutos.

- Ago. 17, 1958, Warren, Michigan 7:05 p.m. Testigo: A.D. Chisholm. Un objeto extremadamente brillante cuya forma inicial fue de una campana y después de la de un platillo volador, revoloteó por 5 minutos y se movió a una gran velocidad del oeste al sur y después al oeste. La visión duró de 6-10 minutos.

- Sept. 1, 1958, Whellus AFB, Libia 12:15 a.m. Testigo: Un representante

técnico de Philco A.M. Slaton. Un objeto redondo azul-blanco voló a varias velocidades. La primera visión duró 2 minutos, la segunda 1.5 minutos.

- Oct. 2, 1958, Stroudsburg, Pennsylvania, 2:30 p.m. Testigo: Naturópata Ivan Sanderson. Un objeto gris opaco en forma de pepinillo, con la parte de abajo plana, voló erradamente e hizo círculos por 15 segundos.

- Oct. 27, 1958: Lock Raven Dam, Maryland 10:30 p.m. Testigos: Philip Small, Alvin Cohen. Un objeto largo y plano en forma de huevo afectó el sistema eléctrico de un vehículo y causó la sensación de quemarse en uno de sus ocupantes. La visión duró 1 minuto.

- Nov. 3, 1958, Minot, North Dakota 2:01 p.m. Testigo: M/Sgt. William R. Butler, médico: Un objeto verde brillante, de forma de una moneda de



Aparte de las visiones, se han encontrado en muchos casos marcas inexplicables de quemaduras en el suelo. Algunos reportes de OVNIs corroboran estas marcas físicas.

10 centavos, y un objeto más pequeño, redondo y plateado. El primero explotó, luego el segundo objeto se movió hacia el lugar en donde estaba el primero a gran velocidad. La visión duró 1 minuto.

- Marzo 26/27, 1959, Corsica, Pennsylvania 12:45 p.m. Testigo: T.E. Clark. Un objeto rojo oscuro con forma de barril, de 6 mts. de largo y 1.80 - 2.10 mts. de alto, descendió debajo de algunos árboles, la visión duró 3 minutos.

- Junio 18, 1959, Edmonton, Alberta, Canadá 9:30 p.m. Testigos: A. Cavelli y R. Blessin, usando binoculares. Un objeto color café con forma de cigarro, salió por debajo del horizonte (cerca de los testigos) ascendiendo 12-15 mts. por encima del horizonte en 4 minutos.

- Junio 30, 1959 Patuxent River Nas, Maryland 8:23 p.m. Testigo:

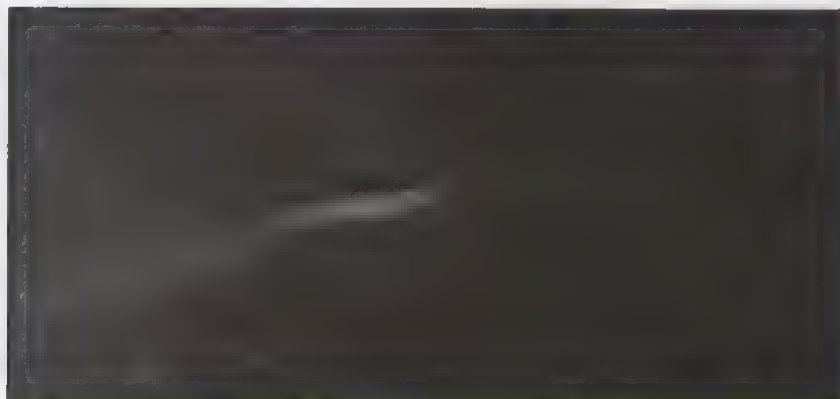
USN Cdr. D. Cannolly. Un objeto achatado de color oro, su anchura era nueve veces su grosor, era metálico con puntas afiladas, voló en línea recta y se niveló por 20-30 segundos.

- Ago. 23, 1960, Wichita, Kansas. 3:24 a.m. Testigo: Ingeniero aeronáutico C.A. Komiske. Un objeto redondo con luces amarillas salió de lo que parecían tres ventanas triangulares, el objeto era de color naranja opaco. Voló describiendo un arco por 2 minutos.

El reporte original del Libro Azul está ahora bajo llave y las visiones que se les acaban de presentar son un poco de lo que incluye los archivos masivos que Don copió del reporte del "Libro Azul", oficialmente no concluyó que los OVNIs tenían algún significado, sin embargo, el gran volumen de visiones en el reporte original al menos han servido para ilustrar que los OVNIs han estado presentes y que las personas que aseguran haberlos visto pertenecen a la vida cotidiana. Yo encuentro difícil de aceptar que aquéllos que trabajaron en el "Libro Azul" estuvieron convencidos que los OVNIs eran únicamente una colección masiva de malas interpretaciones de un fenómeno natural.

Ha sido verificado por el mayor Donald E. Keyhoe y el oficial de inteligencia retirado teniente coronel Lou Corbing que el reporte del "Libro Azul" está siendo continuado bajo el nombre del Project Old New Moon (Proyecto Luna Nueva Vieja). Por supuesto, que oficialmente la Fuerza Aérea niega estas afirmaciones. ■

Abajo: Este platillo volador lleva un rastro por detrás que podría ser el efecto del aire.



TELEPATIA, secuestro, extraterrestres y un científico

El Dr. Bruce Cornet, geólogo y científico, está en busca de la verdad. De una carrera exitosa al filo de la ciencia, el Dr. Cornet en estos momentos dedica la mayor parte de su tiempo a recabar información y mantener comunicación con los extraterrestres para poder, de esta manera, transmitir sus conocimientos al público que busca respuestas. En la siguiente entrevista, explica el enlace especial que él ha creado con este grupo de visitantes. El Dr. habla abierta y honestamente.



"Usted tiene experiencia académica en biología y geología, ¿qué fue lo que le interesó del tema de los OVNIs y los extraterrestres?"

En mayo de 1992, yo veía una miniserie en la televisión norteamericana llamada "Intruders" (Intrusos), la cual se basaba en los libros de Bud Hopkins y al Dr. John Mack de la universidad de Harvard. Veía este programa y estaba sorprendido de que este tipo de temas tuvieran interés primordial.

Como científico, generalmente se piensa que este tipo de temas no tienen nada serio que ofrecer por lo que ¿por qué involucrarse en ellos? También

era un tabú, en el sentido que si una persona que perteneciera a los círculos académicos se involucraba, tendría que pagar las consecuencias.

Yo considero que este tipo de reacción es una muestra de ignorancia, la cual ha sido creada por una actitud general que afirma que la existencia de este tipo de fenómeno es imposible.

¿Qué hace que un científico vaya en contra de sus conocimientos y termine como un investigador de OVNIs?

Bueno, como científico inquisitivo, estaba intrigado con el tema. Consideraba que para que este tema tuviera la cobertura que tenía en la televisión, debía de haber algo detrás de ello.

Fue entonces que decidí buscar más información acerca de este tema. Asistí a una librería y encontré el libro llamado "Invasión Silenciosa", por Ellen Crystal. Comencé a leer y me asombré al darme cuenta que este libro narraba una actividad extraña en el área de Pine Bush, Nueva York, la cual se encontraba justo al lado de donde yo vivía.

Entonces llamé a Ellen y ella estaba ansiosa de llevarme a este sitio. Fue únicamente después de dos visitas, cuando comencé a ver cosas que simplemente no concebía. Mi interés aumentó ya que este lugar se encontraba muy cerca de mi casa y podía ir a visitarlo al terminar mi trabajo. Asimismo, iba para continuar observando las series de luces extrañas que había visto antes.



¿Qué fue exactamente lo que usted vio?

Vi luces extrañas en la noche, las cuales hacían movimientos que ninguna nave convencional podría realizar. Comencé a tomar una serie de fotografías y los resultados confirmaron lo que yo había observado. También comencé una inspección magnética expansiva de la zona con magnómetro de protones (un instrumento que mide los niveles de magnetismo en rangos de gama). Dicha inspección me tomó aproximadamente dos años terminarla, con 1800 estaciones.

Lo que yo descubrí durante esta inspección fue extraordinario ya que existían cosas que magnéticamente no podían existir en el área. Continué yendo al área de Pine Bush para tomar más y más fotografías y fue entonces que... ¡todo comenzó a suceder!

Naves espaciales salían del firmamento y comenzaban a dar vueltas en la zona en la cual yo trabajaba, como si se desplegaran para mi beneficio.

Este tipo de eventos los sumé a algo que me había sucedido dos semanas después de haber comenzado mi

"De repente de la nada se escuchó un sonido co mo un disparo, y sentí una punzada en mi pecho".

Abajo: Una de las fotos del Dr. Comet que muestra los cielos del área de Pine Bush. En el momento en que el Dr. tiene el impulso de tomar la foto del área, un novimiento rápido de luz aparece en el escenario. Este es uno de los ejemplos de telepatía de la que nos habla el Dr. Comet.

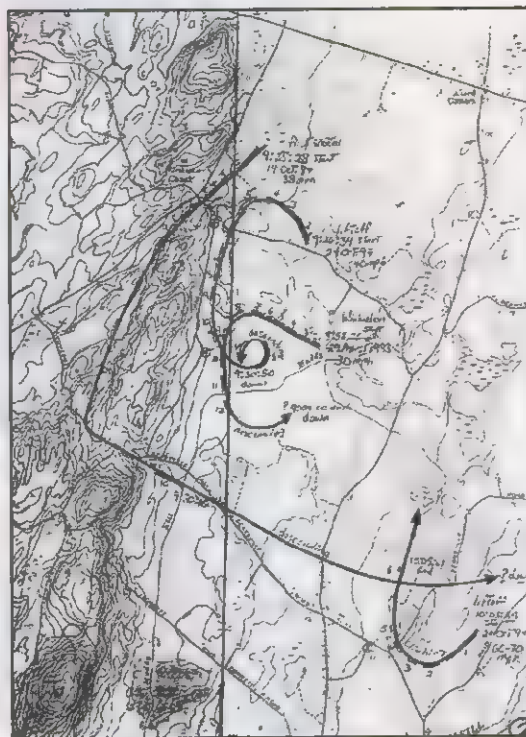


No sentí ninguna urgencia cuando esto sucedió, obviamente la lectura indicaba que algo extraño estaba pasando. Asimismo, lo que me haya golpeado no había traspasado mi camisa y yo no estaba sangrando. Empaqué mi equipo silenciosamente y me dirigí a casa.

Cuando llegué a casa tuve tiempo de examinarme y me di cuenta que tenía un hematoma (del tamaño de una moneda de

Fui a ver al doctor y éste me recetó antibióticos para mi infección. De regreso a casa vi lo que podemos llamar un OVNI. Esta brillante luz estaba rondando justo arriba de mi automóvil en el momento en que pasaba por un peaje iluminado. En primera instancia creí que se trataba de un helicóptero, pero cuando tomé la salida, esta luz se posicionó enfrente de un foco, y pude observar que no había ninguna estructura que se le unía, por lo que me di cuenta que no se trataba de una nave convencional.

Este OVNI me comenzó a seguir a una distancia aproximada de 1/8 de milla por delante de mí. Yo traté de alcanzarla, pero era



Arriba: Área de Pine Bush, condado Orange, ciudad de Nueva York. El diagrama muestra el punto clave donde llevó a cabo las investigaciones el Dr. Cornet. Abajo: otra fotografía aérea.





Estas son algunas exposiciones fotográficas que el Dr. Cornet tomó en el área de Pine Bush. Estas fotos se tomaron abriendo la cámara en la noche y siguiendo el rastro del OVNI

inútil, cuando yo aumentaba mi velocidad, la nave también lo hacía. Cuando finalmente llegué a casa, el OVNI se posicionó exactamente arriba de mi casa, y se mantuvo allí como si se preocupara por mi visita al doctor y quería cerciorarse de que yo me encontraba bien.

¿Qué pasó después?

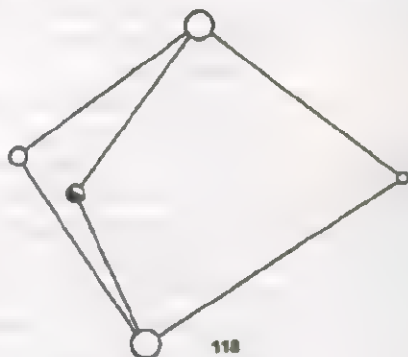
Cada vez que yo salía a la zona de Pine Bush, las luces de esta nave se levantaban de los campos vecinos y flotaban alrededor de los árboles. La nave se dirigía hacia mí y hacía su acto de luces. Ellos creaban escrituras en el cielo en formas de "S" y círculos, las cuales pude fotografiar para obtener un récord completo de los movimientos en el firmamento. ¡Ellos hacían movimientos claros y sorprendentes en el cielo que simplemente las naves convencionales no podían hacer! En ese momento sentí que ellos estaban tratando de presentarme toda la información necesaria para poder expandir mi conocimiento sobre quiénes eran.

Toda esta evidencia e información que yo había recabado era científicamente reproducible. En otras palabras, cada vez que yo iba al área de Pine Bush, ellos realizaban actos similares y, cada vez, me daban algo diferente para que lo estudiara. Fue entonces cuando descubrí que yo no era únicamente un observador de este fenómeno, sino que también era un participante. Comencé a reconocer en mis fotografías, que ellos hacían ciertos movimientos de luz en el

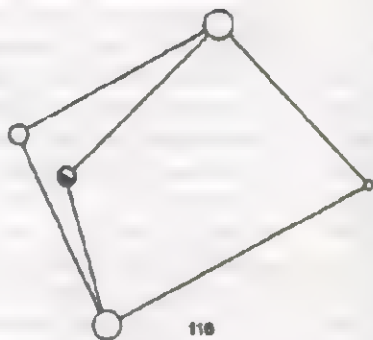
momento en que yo abría y cerraba el obturador de mi cámara fotográfica. Ellos estaban cronometrando sus movimientos en el firmamento con mis movimientos y los de mi cámara. La única explicación para este hecho es que... ¡ellos estaban leyendo mi pensamiento!

Estaban utilizando alguna clase de telepatía. Yo comencé a experimentar con mi cámara para ver si estos movimientos podrían ser explicados por los movimientos de la cámara. Sin embargo, no conseguí nada. La única explicación es que ellos sabían el momento preciso en que yo iba a tomar una fotografía y actuaban conforme a eso. Este fue un enlace mental entre mi persona y el piloto del OVNI. Comprobé este hecho abriendo mi cámara normalmente y pensando que la iba a cerrar, sin embargo, no lo hacía. En el momento en que pensaba que iba a cerrarla, los movimientos de la nave se detenían. Así que con este enlace mental logré engañarlos un poco. El mejor ejemplo de mi telepatía con los extraterrestres sucedió cuando yo me encontraba dentro de un helicóptero sobre el área, aproximadamente como a las 2:00 p.m. De repente sentí la urgencia de tomar una foto y en el momento en que lo hice, un destello de luz apareció frente al helicóptero a una distancia de 30 mts. Inmediatamente después del destello, nos alcanzó una onda que movió el helicóptero. También nos acompañaba otro camarógrafo quien filmó el destello. Cuando me entregaron las cintas y revelé las fotos,

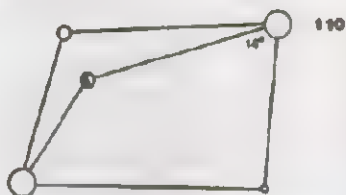
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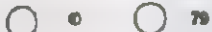


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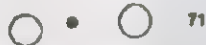


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first sound



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71



63



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47



00 sec

Estos diagramas son parte de la extensa información recolectada por el Dr. Cornet en el área de Pine Bush en los últimos años. Aquí ha tratado de representar las formas de las naves y dar la posición de los sistemas de luces.

encontré en tres de ellas, una nave con forma de prisma triangular con luces en la parte delantera y trasera.

Basándome en la distancia a la cual se movía, el estimado de la anchura de la nave, y la velocidad de mi cámara, el OVNI viajaba aproximadamente a una velocidad de 8,000 kph. Yo le enseñé las fotos a un experto en el estudio de fotografía de disparos, y él confirmó que el objeto viajaba a una velocidad más rápida que la velocidad del sonido. Asimismo, las ondas detrás de la nave confirmaron su diagnóstico.

¿Se han concentrado la mayoría de sus investigaciones en el área de Pine Bush?

No todas. Después que comencé a recabar una gran cantidad de información del área, la nave me seguía todo el camino a casa. En cierta ocasión, una de ellas se me acercó por el lado derecho de la carretera. Lo único

que podía observar era una luz brillante que venía de una nave en forma triangular que volaba bajo. Esta nave se quedaba delante de mí y me seguía hasta mi casa y una vez me siguió una distancia de 180 kilómetros.

Obviamente, de alguna manera lo han escogido, ¿por qué cree que sea esto?

Definitivamente me han escogido. Primeramente porque soy un científico y tengo estudios en geología y palinología, y siempre he tratado de concentrar mis conocimientos en el descubrimiento de nuevas cosas.

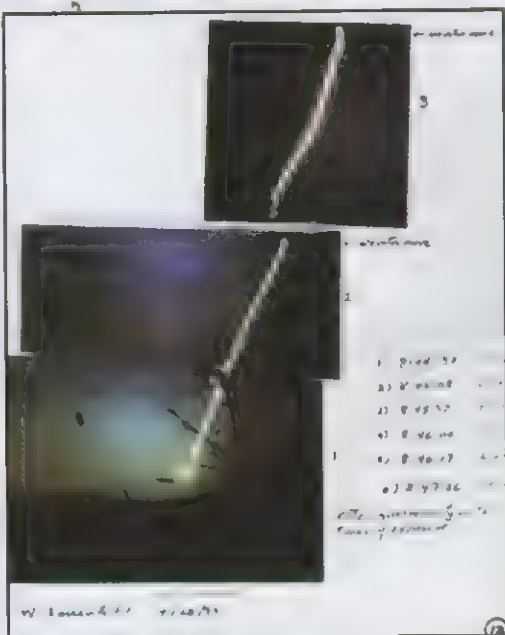
Nunca voy a encajar algo por mi conveniencia. En mi trabajo científico he descubierto cosas que no han sido consistentes con lo establecido. En otras palabras, yo encontraría un fósil que tuviera cientos de años más que las rocas en las que normalmente se encontrarían los fósiles. Tengo bastante experiencia en analizar información críticamente. Por el contrario, muchos de mis colegas se deshacen de nuevas ideas y manifiestan que no se quieren involucrar en aspectos controversiales.

Yo considero que fui escogido por estas razones. Yo voy al campo, examino la información y no me deshago de ella porque algo o alguien está tratando de engañarme. Yo analizo las cosas críticamente y me aseguro de recolectar la mayor cantidad de información posible. Me da la impresión que me están premiando por mi excelente trabajo.

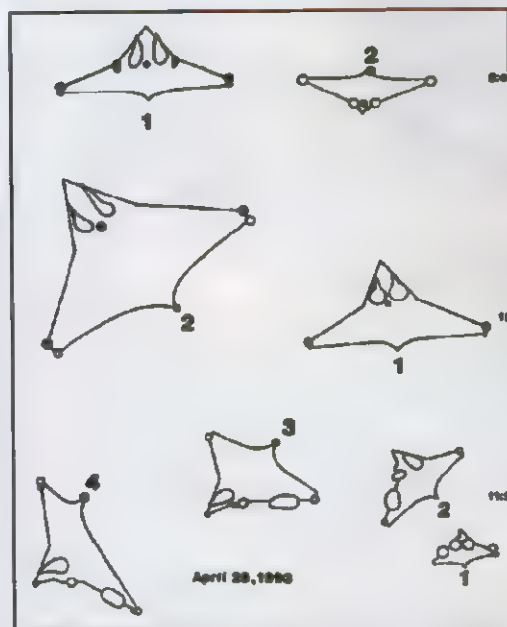
Usted tiene una relación extraña con los pilotos de esta nave, ¿puede explicar un poquito más sobre este enlace mental?

Bueno, para comenzar no tengo la menor duda que cuando los extraterrestres ven a través de mi mente, tienen la habilidad de extraer toda la información que contiene sin que yo me dé cuenta, pero usualmente ellos me mandan mensajes directos. A medida que me familiarizo con ellos, y ellos conmigo, comienzo a captar los mensajes telepáticos del piloto. En una ocasión yo estaba con un amigo editor del periódico "New York Times". El me ha acompañado varias veces al campo, está de acuerdo conmigo en que esto no es normal.

Estábamos manejando al área de Pine Bush y justamente después que pasamos sobre un puente que conduce al río Walkhill, se nos acercaron por el lado izquierdo un grupo de luces brillantes que dieron un giro impresionante y comenzaron a seguirnos. Mi amigo estaba manejando, yo me di vuelta y



Exposición fotográfica y diagramas de las naves observadas por el Dr. Cornet



le dije: "Aquí están Fred, llevamos una escolta". En esos momentos sentí una fuerte señal telepática del piloto del OVNI; me decía que estaba contento de verme.

Vi a Fred y le hice la broma: "Parece que estos implantes que me hice están funcionando". Posteriormente, recibí un mensaje telepático del piloto quien estaba riéndose. Yo pienso que esto es genial y le dije a Fred que saliera por el lado izquierdo de la carretera y las luces se movieron por enfrente de nosotros. Le dije a Fred que hiciera una serie de cambios en nuestra dirección, los cuales fueron adivinados por la nave. En una ocasión le dije a Fred que tomara el camino de la derecha y se detuviera y la nave voló rápidamente en esa dirección, se detuvo y esperó que llegáramos.

No conozco a ningún piloto humano que pudiera hacer esos movimientos y leer mi mente... ¿y usted?

¿Qué cree usted que sean exactamente estos extraterrestres?

La nave que yo veo es de aproximadamente 30 mts. de anchura. Tiene forma de diamante con luces en las cuatro esquinas y en el centro tiene un pequeño triángulo negro.

Existen otras naves en el área. Una tiene la forma de una herradura, otra tiene una forma más interesante como si fuese una mantarraya gigantesca con una luz roja al final de su cola.

En el área de Pine Bush las naves son muy diferentes a las naves en forma de disco y de cigarro que comúnmente se reportan. Por lo que yo creo, estoy tratando con un grupo diferente de seres y el mensaje que ellos quieren transmitirme es que presente esta información al público en general para incrementar su conocimiento. Estamos tratando con seres altamente desarrollados con tecno-

logía masiva y no existe nada creado por el hombre en este planeta que pueda compararse.

Los críticos dirán que probablemente se trata de naves secretas que están siendo probadas por el gobierno de los Estados Unidos. Esto es absurdo.

En los Estados Unidos el gobierno tiene una zona llamada área 51, donde prueban todas las naves militares nuevas. Si ustedes van a Nevada y tratan de echar un vistazo en esta zona, los militares los matarían inmediatamente. Entonces, ¿por qué poner a la luz pública secretos de gobierno en un área cercana a Nueva York?

¿Por qué están ellos aquí? ¿Cree usted que tratan de hacernos algún daño?

Bueno, cuando me hicieron aquel hematoma en mi pecho, creí que me estaban implantando una especie de indicador automático de ruta. Sin embargo, ahora sé que no me estaban haciendo ningún daño. Cuando esto sucedió no creo que me hayan secuestrado o algo por el estilo. Sin embargo, he sido secuestrado en otras ocasiones por otros extraterrestres.

Por ejemplo, en Virginia, tuve dos secuestros, uno de los cuales fue muy intenso. Hubo muchos testigos cuando me llevaron, desaparecí y no podían encontrarme.

Estábamos trabajando con un grupo de personas en el área. La noche anterior un platillo volador rondaba sobre el campo y todos volteamos a verlo. La siguiente noche yo fui a la zona a dormir en una litera, cuando el OVNI volvió.

Antes de acostarme yo les comenté a mis compañeros que me despertarían si alguna nave aparecía, cuando trataron de avisarme, yo ya había desaparecido. Todo lo que yo recuerdo es haber tenido un sueño, del cual desperté con un inmenso dolor en el cuerpo. Posteriormente, mientras dormía, tuve una regresión total de los eventos que me habían sucedido.

Fui secuestrado de mi lecho por un extraterrestre moreno quien tenía

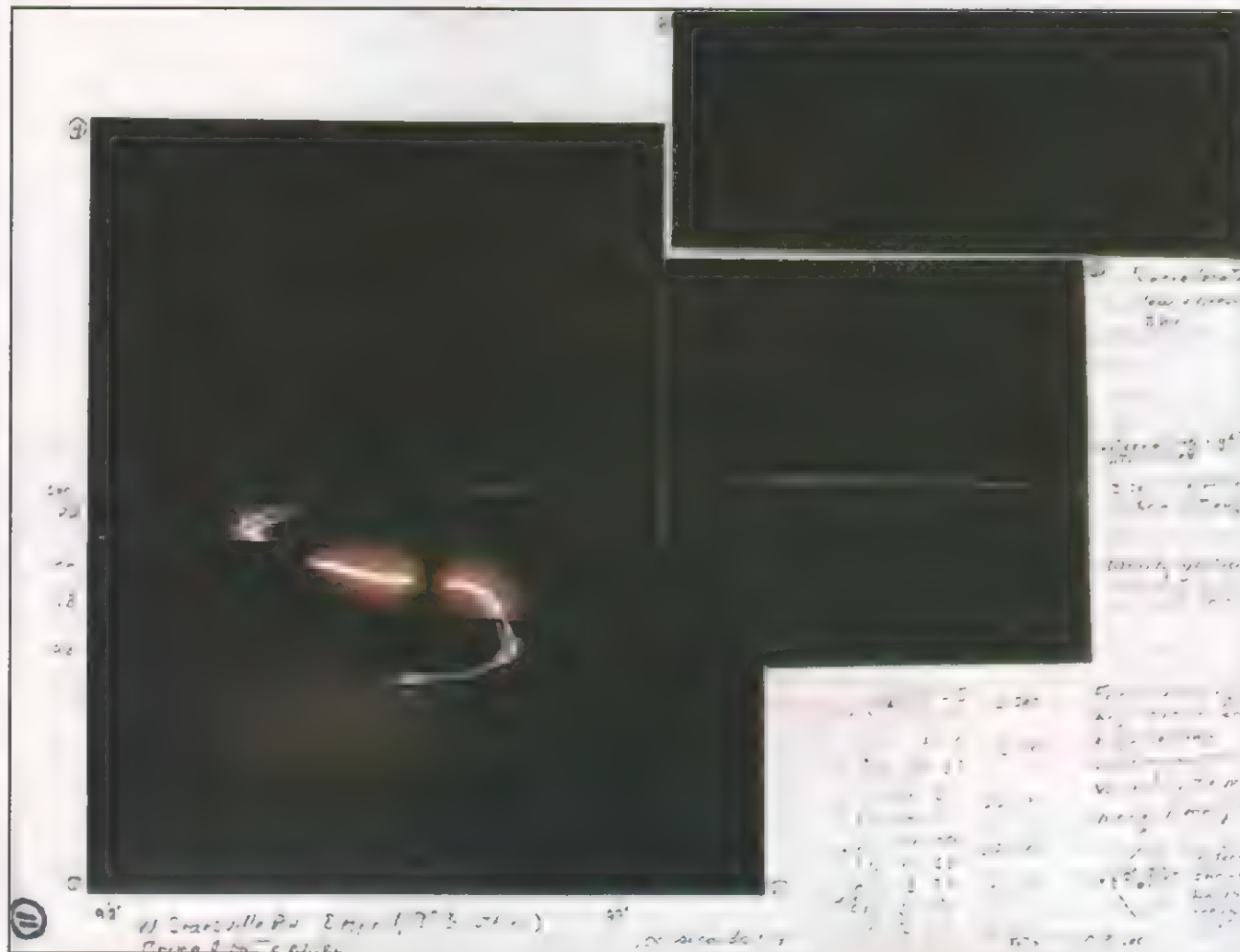
Tuvieron que darme una frazada ya que mi cuerpo estaba tan helado que mi piel se estaba poniendo azul.

Por el contrario, los extrate-

No. Únicamente he hablado con gente del gobierno que está ligada con esta materia, pero no he ido a presentar directamente mi evidencia a ninguna entidad de gobierno. La razón principal es porque he oído malas referencias sobre lo que pasa

Existen muchas razones, la principal es su preocupación por la reacción que el público tendría si una autoridad admite que estos fenómenos existen. El público debilitaría paulatinamente su control. Yo pienso que simplemente es su incapacidad de manejar a las masas que conocen con certeza lo que sucede. Esto los tiene preocupados. El conocimiento del gobierno en este tema es enorme, sin embargo, todos los archivos son secretos. No quieren que sus enemigos sepan lo que ellos conocen. Así es que las razones detrás de su pensamiento tienen intereses militares, culturales y políticos.

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¿Cuáles son los sentimientos del público norteamericano sobre este tema?

En una reciente investigación, el 50 por ciento de las personas entrevistadas afirma que los OVNI's existen. El 2 por ciento de esas personas dijo que había sido secuestrado o que había tenido experiencias que implicaban secuestro. Estos porcentajes representan una cantidad masiva de personas si se comparan con la población total del país o del mundo. El conocimiento en este momento es muy alto. En lo personal, yo he conocido muchas personas que han tenido experiencias similares a las mías.

¿Actualmente ha conocido personas que tienen telepatía con los extraterrestres como usted?

Existen algunas personas que han tenido un enlace mental cuando ven

un OVNI. Se ha dado el caso de personas que han presenciado estas naves y después se cuestionan sobre cómo saben de eso. Durante la visión, estas personas han sido implantadas con información, la cual descubrirán posteriormente al recordar el evento.

Desde el punto de vista científico, yo he tenido colegas que no se han tenido que levantar de sus sillas para investigar la evidencia. Yo he ofrecido llevarlos al área de Pine Bush para que vean con sus propios ojos estos fenómenos. Sin embargo, muchos no aceptan que estas cosas existen y piensan que yo estoy perdiendo el tiempo. Considero que esta manera de pensar no es muy científica.

Siendo investigador de OVNI's, ¿los ha investigado de manera co-

mercial?

Me está preguntando que si las personas vienen a mí y me piden investigar visiones? No. No lo hacen. Yo soy un investigador de OVNI's con una diferencia, yo estoy interesado en lo que son mis experiencias porque yo las he tenido. Estas cosas me han sucedido a mí y eso me toma todo el tiempo. En lugar de investigar las experiencias de otras personas, prefiero estar en el corazón de la batalla: siendo secuestrado, teniendo enlaces mentales con los pilotos y expandiendo mi entendimiento de la situación.

Hay otras personas que van al área de Pine Bush y han tenido experiencias similares a las mías. Nos reunimos, comparamos apuntes y hablamos del asunto. No hablo únicamente de personas que ven las naves sino que también tienen

enlaces mentales.

Algunas personas asisten al área para fotografiar las luces y las naves, pero los extraterrestres no desean que lo hagan y simplemente les apagan sus cámaras. Todo lo que tenga baterías puede ser apagado por ellos.

¿Le ha fallado el equipo alguna vez?

Es gracioso pero nunca me ha sucedido a mí. He logrado desarrollar un nexo con ellos que me permite saber cuándo llegar y fotografiarlos. Por ejemplo, en una ocasión estaba yo sentado en mi casa y recibí el mensaje telepático de ir a la calle Searville, que tradicionalmente es otro lugar que presenta este fenómeno. Fui al lugar y llevé algunos amigos pero no pasó realmente nada, vimos algunas luces dando vueltas pero nada en especial. Sin embargo, mientras veíamos el cielo, algo se introdujo en nuestros carros e intercambió nuestras pertenencias de un carro a otro. Creo que estaban jugándonos algún tipo de broma.

No parece como que ellos están aquí para causarnos un daño, ¿o cree que ese es su propósito?

No. Ellos no están aquí para controlarnos ni para manipularnos, simplemente están aquí para interrelacionarse con nosotros. Lo que desean realmente es establecer una relación con nosotros.

Todas las comunicaciones telepáticas que he tenido con ellos han sido en términos amistosos sin embargo hay personas que describen los secuestros como eventos traumáticos, tienen su propio punto de vista.

Mi punto de vista es... ¡llévenme... llévenme! ¡Yo quiero ser secuestrado, yo quiero aprender más de ustedes, yo me quiero comunicar! ¡Quiero aumentar mi conocimiento convirtiéndome en un conejillo de indias! Me he dado cuenta que este tipo de actitud me ha dado la oportunidad de interactuar con ellos.

¿Entonces usted diría que los extraterrestres morenos querían dañarlo cuando lo secuestraron?

En esa ocasión ellos me llevaron, me desnudaron, me acostaron sobre una mesa helada y me pusieron aparatos en mis genitales para posteriormente tomarme una muestra de espermatozoides. Yo jamás les hubiera pedido que me hicieran eso y además puedo asegurarle con certeza que me estaban lastimando. Pero, por otro lado, ellos también son científicos y afortunadamente a largo plazo no me causaron ningún mal.

¿Qué le gustaría que pasara después?

Necesitamos mejorar nuestro entendimiento en toda la materia, no podemos tratar con estas cosas mientras no abramos nuestras mentes y nuestros ojos y estudiemos de manera científica estos fenómenos. Si continuamos teniendo científicos que lo ignoren, oficiales de gobierno que constantemente nos detienen negándonos el acceso a lo que conocen, entonces las personas tendrán que tomar acción por sus propias manos y tendrán que comenzar a investigar por sí mismos.

En estos momentos, en los Estados Unidos existen muchos grupos de personas que se reúnen para discutir sus experiencias y aumentar sus propios conocimientos.

Los grupos de soporte son un paso en la dirección correcta, pero yo diría que en estos momentos estos grupos carecen de dirección; un guía que los lleve a entender completamente sus experiencias traumáticas. Dentro del grupo pueden haber personas que por un lado digan cuán maléficas son estas experiencias, mientras otras personas dicen: "No puedo esperar para volverme a reunir con ellos".

Necesitamos conocernos a nosotros mismos antes de conocerlos a ellos. Como humanos los acusamos, sin embargo, como especies, también somos culpables. Así es que hasta que no arreglemos nuestras vidas, no podemos juzgar; "aquél que esté libre

de pecado, que arroje la primera piedra".

Necesitamos abrir nuestras mentes y no poner la idea en una pequeña caja de cristal y dejarla ahí. No hemos recolectado suficiente información todavía para poder abrir nuestras mentes, por lo que debemos seguir investigando.

Ahora que ya tiene una cantidad significativa de información, ¿qué hace con ella?

Lo primero que hago es dar conferencias a diferentes grupos, las cuales se graban en video. El comité es el que vende estos videos, no yo. También estoy escribiendo un libro acerca de mis experiencias y de lo que he descubierto. Asimismo, estoy usando el Internet para difundir información.

Continúo mi investigación para poder seguir aumentando nuestros conocimientos con un grupo de personas en el área de Pine Bush. Permitir que otras personas experimenten estos fenómenos es la mejor manera de enriquecer la investigación, desafortunadamente las condiciones, como el clima y la atmósfera, deben ser propicios. Asimismo, como las naves no han desarrollado ningún patrón, algunas noches salen y otras no.

Como no vivo muy cerca del área de Pine Bush, únicamente puedo visitar esta zona de vez en cuando. Esto ha ocasionado que el porcentaje de éxito de mis visiones cambie del 100 al 50 por ciento.

Cuando utilizo la telepatía aprovecho mis visitas al máximo. Usualmente transmito el mensaje: "¿Será Roy un buen momento para ir a Pine Bush?". Cuando obtengo una respuesta negativa y asisto no logro observar nada. El enlace mental que tengo con los extraterrestres es aún muy fuerte.

Todo lo que yo sé es que estoy obteniendo información de una especie de fuente que me está indicando el camino a seguir. Con esto en mente, espero estar haciendo lo correcto y de la mejor manera. ■

MI VERSIÓN

Por: Ray Santilli

En el verano de 1993, me encontraba en Cleveland, Ohio, a raíz de una investigación de material fílmico para un documental de música. Durante mi estadía, identifiqué un material fílmico antiguo que había sido tomado por la "Universal News" en el verano de 1955. Como la "Universal News" ya no existía, tuve que investigar la fuente de la filmación y logré averiguar que había sido filmada por un camarógrafo local independiente. El camarógrafo había sido contratado por la "Universal News", ya que había habido una huelga laboral durante el verano de 1955.

Localicé al camarógrafo y entablamos una sencilla negociación por su película (dinero en efectivo por 3 minutos de filmación). Luego él me preguntó si me interesaría comprar una valiosa filmación que había tomado durante su servicio en las fuerzas armadas. Me explicó que dicha filmación era del accidente de Roswell y que incluía tomas de los restos y, aún más importante, de la autopsia.

En aquel entonces yo no tenía conocimiento alguno del caso de Roswell, pero cuando alguien te dice que tiene una toma original de la autopsia de un extraterrestre, por supuesto que te va a interesar.

El sujeto tenía aproximadamente ochenta años y parecía ser bastante sincero. Me explicó que de 1942 a 1952 había trabajado de camarógrafo para la Fuerza Aérea y los comandos especiales durante esa época lo habían enviado a varios sitios en los que había filmado una serie de eventos, por ejemplo pruebas que formaban parte del Proyecto Manhattan (pruebas de bombardeo atómico, White Sands).

Me explicó que el 2 de Junio recibió una orden directa del General Mc Mullan declarando que había habido un accidente y que se presentara inmediatamente en White Sands y filmara tanto como pudiera. Le indicaron que no se separara del material recuperado hasta que éste fuera despachado; también le informaron que él tendría autoridad sobre el comandante del sitio. El sólo se reportaba a McMullan.

El camarógrafo voló a Roswell y luego fue llevado por tierra al

sitio, el cual describe como la cuenca seca de un pequeño lago.

Después de haber oído la historia, fui a su casa y vi la filmación. Tenía un rollo de película, el cual pudo mostrarme en un viejo proyector. Movié el proyector hacia la pared y enfocó la imagen sobre la misma.

La filmación era y continúa siendo increíble. Desde la casa del camarógrafo llamé a la Kodak y les pregunté qué debía hacer para verificar la autenticidad de la filmación. Ellos me proporcionaron un código que correspondía al de la filmación.

Inmediatamente le hice una oferta de dinero en efectivo, sujeta a más confirmaciones, y aceptó. Le dije que necesitaba unos días y una pequeña muestra de la película para llevarla conmigo a Inglaterra. Me entregó aproximadamente dos pies del inicio de la película.

Desafortunadamente me fue difícil recaudar el dinero necesario y aquellos "pocos días" se convirtieron en "unas cuantas semanas" y luego en "unos cuantos meses", lo cual complicó el asunto, ya que el camarógrafo necesitaba el dinero para una boda de la familia. Para entonces él se ponía cada vez más nervioso y se rehusaba a tomar mis llamadas. Cada vez que yo llamaba, su esposa sólo tomaba mis mensajes. La historia se suspende aquí y no continúa hasta noviembre de 1994, cuando voy a hablar con él, dinero en mano y sin previo aviso.

Tuve éxito...

Mi impresión del camarógrafo es la de un hombre totalmente genuino. Es una persona común y corriente que nunca llegó a hacer mucho dinero, ha estado casado con la misma mujer por más de 50 años y aparenta ser muy estable. Tuve la oportunidad de ver sus viejos álbumes de fotos, colecciones de películas y documentos personales. Estoy seguro que es todo lo que dice ser.

Salí del lugar con 22 rollos de película, 21 copias de seguridad y un negativo.

Ray Santilli

GALERIA

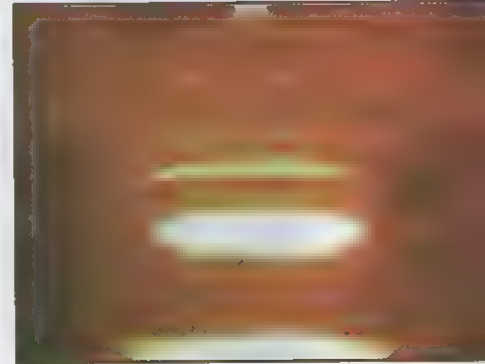
No se puede negar que los OVNI's son ya parte de la cultura de nuestro planeta Tierra. Por todo el mundo han sido observados, desde el desierto Mexicano hasta las montañas Suizas.

A

lgunos aparecen como simples sombras, desvaneciéndose tan pronto como aparecen (tal vez un modo de transportarse de una dimensión a otra).

Otros aparecen como luces resplandecientes disparándose a través del firmamento como moscas hiperactivas. Hay otros que nos visitan a través de platos voladores más convencionales, flotando sobre postes de telégrafo para las cámaras del turista antes de desplazarse instantáneamente a velocidades increíbles. Los múltiples métodos de transportación adoptados por nuestros visitantes son tan variados como fascinantes.

Las siguientes páginas contienen fotografías de todos los rincones del mundo. La mayoría de ellas no tienen explicación posible, otras, son tomadas como falsificaciones. Por supuesto, los escépticos tienen derecho a sus propias opiniones. Ahora usted también puede sacar sus propias conclusiones...



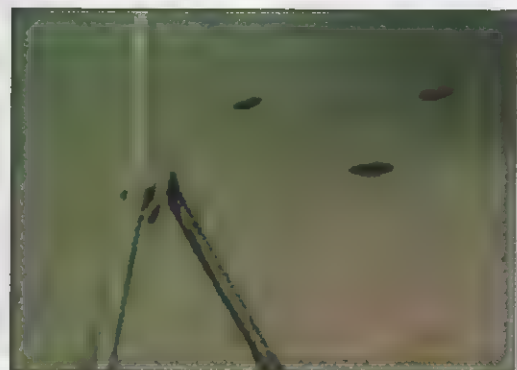
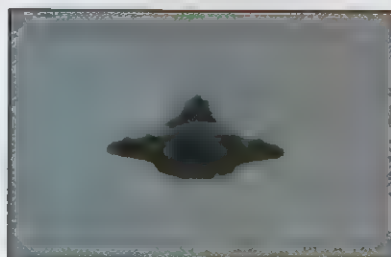
El Aguilón ha aterrizado. ¿Lo ha hecho? Estas dos naves han aterrizado en la Tierra, territorio santo. La de arriba es otra instantánea tomada en Breeze Point, la de abajo fue captada por un granjero francés en 1974.



Durante el periodo entre el final de 1975 y octubre '78, el finquero suizo Edward 'Billy' Meier asegura haber tenido contactos telepáticos con entidades de una raza llamados Pleiadenes en sesiones que duraron hasta más de cuatro horas. En estas reuniones discutirían diversos tópicos, tales como la vida en otros mundos, la historia del origen del hombre y hasta de la espiritualidad. De acuerdo con Meier, los Pleiaden-

ses son una raza similar a la nuestra, provenientes de una pequeña aglomeración de estrellas conocida como Las Pleiades. Son altamente avanzados en términos de tecnología y quieren ayudar a la Tierra, del mismo modo que un hermano mayor desea ayudar a sus menores. Apesar de su asombro, Billy Meier logró escribir más de 1800 páginas de notas, que se pueden estudiar en una serie de libros y tomó 1200 fotografías a color. Las extra-

DE OVNIS



terrestres le permitieron tomar cuantas fotos quisiera; además le dieron órdenes de dispersar noticias de su próximo arribo al planeta y de sus intenciones pacíficas. En octubre de 1978 sus visitas terminaron. Meier fue informado de que su misión había terminado y que el trabajo de los Pleiades, aquí en la Tierra, había llegado a su fin. El enlace telepático continuó por cierto tiempo, hasta que la salud de Meier se debilitó, teniendo

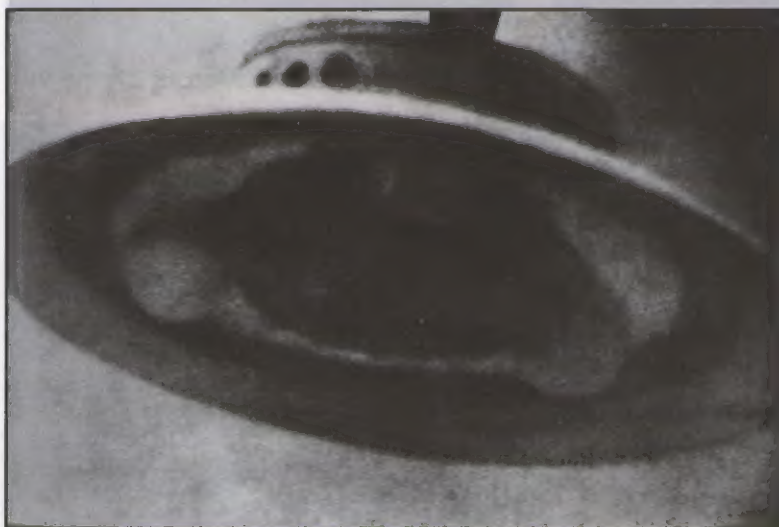
que ceder a la idea de dar fin a sus contactos por no tener las fuerzas necesarias para continuar. De todo esto, lo que nos queda son una serie de fotografías que, a simple vista, aparentan ser simples falsificaciones poco dignas de consideración alguna. Sin embargo, después de numerosos exámenes, efectuados por peritos independientes, éstas todavía desconciertan a los expertos. Obviamente existe el grupo de los que no creen en

cuales afirman que Meier es un impostor de muy alto calibre. Otros, quienes investigaron arduamente sus fotografías y observaciones, hicieron tiempo para visitarlo en su casa en la ciudad de Schmidruti. Recientemente ha aparecido, en la ciudad de Miami, un nuevo testigo de eventos similares. Él ha estado en contacto con los Pleiades y su evidencia, así como la de Meier, la mostramos en esta página.

Uno de los más notables fotógrafos en el campo de los OVNI es ciertamente el Sr. Adamsky. El ha sido responsable por algunas de las tomas más renombradas, incluyendo ésta, abajo. La curiosidad es también uno de los motivos más importantes de éstas visitas; la nave de la derecha flotó por algunos segundos antes de salir como una flecha y perderse entre las nubes. Pudiera ser que efectuaban un reconocimiento de ésta granja.



**Y siguen los
encuentros
cercanos...**



**A la izquierda,
una detallada
imagen de un
OVNI de forma
clásica tomada
por el Sr.
Adamsky.**

G L O S A R I O

ESTA ES SU MEJOR GUIA DE LOS TERMINOS Y EXPRESIONES MAS UTILIZADOS DENTRO DE LA OVNILOGIA. SI ALGUNA VEZ SE HA PREGUNTADO LO QUE SIGNIFICA "BUFORA" O LO QUE IMPLICA EL PROYECTO "TWINKLE", BUSQUE EN ESTA SECCION Y ENCONTRARA TODAS LAS RESPUESTAS QUE BUSCA...

La clasificación de los reportes de OVNI se basa mucho en el método utilizado por el Dr. J. Allen Hynek en su libro "La Experiencia OVNI" (Aberlard - Schuman, 1972). John Spencer también ha copilado una enciclopedia de OVNI, la cual contiene una serie de distintas terminologías. De la "A" a la "Z" es una compilación de los términos y explicaciones de proyectos con que seguramente se encontrará al investigar el tema de los OVNI.

LOS CAPTURADOS O SECUESTRADOS

Reportes de personas que dicen haber sido secuestradas por extraterrestres. Estas personas son usualmente mal vistas por sus declaraciones. A veces las víctimas sufren mucho, física y mentalmente, a raíz de la experiencia. Muchas veces los secuestrados manifiestan problemas mentales similares a los que padece una víctima de violación. Las quemaduras por radiación e incisiones son frecuentes entre los secuestrados. Aquellos que reportan sus experiencias tienden a perder sus empleos y credibilidad como resultado de sus declaraciones.

ADAMSKI, GEORGE

El primero de los primeros en ser contactado.

En 1953 publicó "Los platillos voladores han aterrizado", documento en el cual relata sus reuniones con extraterrestres. Varias de sus declaraciones son cuestionables, pero aún así cuenta con bastante apoyo.

BUFORA

La Asociación Británica de Investigación de Objetos Voladores no Identificados

(British Unidentified Flying Object Research Association) es un ente que investiga fenómenos extraterrestres de manera científica. En pro de un enfoque objetivo, BUFORA no sólo investiga reportes de OVNI, sino que también publica una revista llamada "UFO Times", así como casos, documentos y folletos; además facilita un foro para discusiones y presentaciones. Por si quiere escribirles para obtener un formato de aplicación o información adicional, a continuación encontrará su dirección: BUFORA Ltd. 16 Southway, Burgess Hill, Sussex, RH 15 9ST.

ENCUENTROS CERCANOS DE TODO TIPO

Encuentros Cercanos del Primer Tipo (EC1, EC1). Tal como lo define Hynek, un EC1 implica observar un OVNI a aproximadamente 140 metros de distancia.

Encuentros Cercanos del Segundo Tipo (EC2, EC2). Un OVNI que deja algún tipo de evidencia física. Por ejemplo, un área quemada en el sitio donde el OVNI tocó el suelo o el descubrimiento de material de composición desconocida.

Encuentros cercanos del Tercer Tipo (EC3, EC3). El avistamiento de un tripulante o ente relacionado con un OVNI. Un análisis de 650 reportes elaborado por Hynek establece que sólo un 1% de ECs son EC3. Estos entes se conocen como ovninautas.

Encuentros Cercanos del Cuarto Tipo (EC4, EC4). La captura de un individuo por un ser o raza de extraterrestres. El incidente más famoso bajo esta categoría es el secuestro de Betty y Barney Hill en septiembre de 1961 (Hynek incluye este caso en su categoría EC3). Aunque estos sucesos han recibido mucha atención de los medios a consecuencia del sensacionalismo que los rodea, los secuestros por

extraterrestres sólo representan un pequeño porcentaje de los reportes de OVNIs.

Encuentros Cercanos del Quinto Tipo (EC5, ECV). Este término a veces se usa para indicar contacto o comunicación directa con un ser o raza de extraterrestres. Por ejemplo, Billie Meier con los Pleiadianos, el gobierno estadounidense con los Grises o las personas que dicen haber servido de medium para estos seres.

PROYECTO DRAGON

Paul Devereux investigó un concepto que plantea que los OVNIs pudiesen ser energía natural liberada por la Tierra cuando se dan movimientos geológicos. El Proyecto Dragón estudia antiguos sitios megalíticos y planteamientos folklóricos para determinar si existe una relación entre los OVNIs y la importancia que nuestros ancestros le han atribuido a ciertos sitios.

"FOO FIGHTERS"

Durante la Segunda Guerra Mundial, pilotos de todos los bandos reportaron haber visto luces extrañas siguiendo sus aviones. Cada lado pensó que éstas eran armas secretas del enemigo. Estas "luces" llegaron a conocerse como "Foo Fighters".

LAGO GROOM

De acuerdo a varios testigos, por años, el gobierno estadounidense ha realizado vuelos de prueba con aeronaves de características fuera de lo común sobre la zona del lago "Groom Dry", en Nevada, también conocido como "Zona 51" o "Tierra de Sueños". El espacio aéreo de esta zona es limitado y el bombardero "Stealth" (secreto) ha sido probado allí. Se cree que cuando las personas se acercan al borde del área restringida, aparecen helicópteros y camionetas no registradas.

HANGER 17

"Hanger 17" es una película basada en la historia de la recuperación de un OVNI accidentado. Apparently, naves extraterrestres fueron llevadas a este sitio y la película está basada en las historias de investigadores de OVNIs.

ICUR (INTERNACIONAL COMMITTEE FOR UFO RESEARCH)

Comité Internacional para el Estudio de los OVNIS.

LUCES MARFA

Las Luces Marfa son bolas de luz que aparecen, cambian de color y bailan en el aire. A estas luces se les dio su nombre por el pueblo de Marfa, en Texas, donde aparecen con regularidad. Aunque también han sido reportadas en otros sitios. Algunas personas dicen que las luces Marfa son faros, luces de carros o naves espaciales. El avistamiento más reciente fue el 1 de septiembre de 1992.

HDN - HOMBRES DE NEGRO (MIB - MEN IN BLACK)

Los HDN son un grupo de individuos que visten de negro y

viajan en carros y helicópteros negros no registrados. Estos hombres andan por allí amenazando a personas que dicen haber visto OVNIs para que éstas no informen sobre lo que han visto.

LA RED DE COOPERACION PARA EL ESTUDIO DE OVNIs (MUFON - MUTUAL UFO NETWORK)

La Red de Cooperación para el Estudio de OVNIs. Contactar: 103 Oldtowne Rd., Segium, Texas. 78155. Tel. 0101 512 379 9216.

LN - LUZ NOCTURNA (NL - NOCTURNAL LIGHT)

El avistamiento nocturno de una luz no identificada en el cielo. Este grupo representa del 35% al 40% de todos los reportes de OVNIs.

DN - DISCO NOCTURNO (ND - NOCTURNAL DISC)

El avistamiento nocturno de un OVNI o de una fuente de luz.

DD - DISCOS DIURNOS (DD - DAYLIGHT DISC)

El avistamiento diurno de un OVNI de apariencia clara y específica.

SEGURIDAD NACIONAL

"Seguridad Nacional" es un término utilizado por algunos gobiernos para justificar la investigación de OVNIs. Aunque usualmente las autoridades usan el argumento de la seguridad nacional para mantener secreta dicha información.

PROYECTO LUNA NUEVA VIEJA

El Proyecto Luna Nueva Vieja fue la continuación del Proyecto Libro Azul; éste se creó para reinvestigar el fenómeno de los OVNIs. La Fuerza Aérea niega su existencia, pero el alcalde Donald E. Keyhoe confirma que el proyecto es real.

PROYECTO PENNINES

El Proyecto Pennines se organizó para examinar las luces naturales de la Tierra, estudiando la región de Pennines, en Inglaterra, para ver si el evento de las luces coincide con los movimientos geológicos de la Tierra. El Dr. Michael Persinger y Paul Devereux propusieron el proyecto.

CASOS DE RADAR

OVNIS que han sido detectados por radares. En años recientes se han visto menos casos de detección por radar en la prensa. Esto puede ser resultado de una serie de factores, tal vez el gobierno ha mejorado su capacidad para mantener secretos estos reportes, o tal vez los fenómenos en sí han cambiado, volviéndose más difíciles de detectar. Por supuesto que también es posible que varios de los reportes iniciales fueron el resultado de eventos y conclusiones falsas, los que ahora pueden ser fácilmente detectados con equipo más moderno.

CASOS VISUALES Y DE RADAR

OVNIs detectados por el ojo humano y radares. De acuerdo al estudio de Hynek, estos representan de 1% - 2% de los reportes.

PROYECTO SETI - BUSQUEDA DE INFORMACION EXTRATERRESTRE (SETI: SEARCH FOR EXTRATERRESTRIAL INTELLIGENCE)

En años pasados, la NASA ha hecho una labor coordinada de explorar el cielo con una gama de frecuencias. Aunque el proyecto SETI fue cortado del presupuesto de la NASA en 1994, han habido donaciones de varios individuos. Estos fondos permitirán que el proyecto SETI continúe, pero a un nivel de actividad más bajo.

TRUMAN, PRESIDENTE HARRY S.

En una conferencia de prensa, el 4 de abril de 1950, el Presidente Truman dijo: "Puedo asegurarles que los platillos voladores, siendo un hecho que existen, no han sido fabricados por ningún poder sobre la Tierra".

PROYECTO "TWINKLE"

Durante los años 40's, los reportes de cierto tipo de OVNI propiciaron una mayor investigación y la creación del proyecto "Twinkle". Este OVNI parecía una bola de fuego verde y aparecía sobre Nuevo México y los estados del sur de los Estados Unidos. Se realizaron tomas de estas luces verdes para determinar si eran meteoros, pero el proyecto se suspendió por falta de fondos y personal, y no se logró recolectar evidencia. Todavía se dice que aparecen estas luces y los que las han observado dicen que se comportan distinto a los meteoros.

OVNIOLOGIA

El estudio de Objetos Voladores no Identificados. Aunque no se considera una ciencia, muchos de los que la practican aplican principios y metodología científicos.

OSNI - OBJETOS SUBACUATICOS NO IDENTIFICADOS (UWO - UNDERWATER UNIDENTIFIED OBJECTS)

PROYECTO UNICAT

Los Dres. W. Smith y Allen Hyneck montaron este proyecto para determinar si el fenómeno OVNI era lo suficientemente real como para justificar una rigurosa investigación científica. De este proyecto, el cual se caracteriza por su apertura, salieron conclusiones muy interesantes. El proyecto UNICAT establece que hay diferencias entre la interacción de los extraterrestres y la de los seres humanos. También plantea que los secuestros nunca suceden por accidente, de hecho son planificados, aunque la víctima crea que se topó con los extraterrestres por pura casualidad.

FANI - FENOMENO ATMOSFERICO NO IDENTIFICADO (UAP - UNIDENTIFIED ATMOSPHERIC PHENOMENOM)

Este es el término que se le da a los OVNIS cuando su comportamiento sugiere que no es de materia sólida.

PROYECTO URD

Así como el proyecto UNICAT, URD se establece para determinar si es viable asignar fondos para la investigación de OVNIs. Luego de haber reunido más de 1,500 casos, el proyecto determinó que el fenómeno OVNI era lo suficientemente real como para justificar una investigación rigurosa. La similitud entre las historias de fuentes no relacionadas fue lo que convenció a los encargados del proyecto a seguir investigando el tema.

MISIONES ESPACIALES VOSKHOD

Al igual que con los programas espaciales estadounidenses, hay rumores que los cosmonautas rusos han tenido encuentros cercanos. A mediados de los 60's, al Voskhod I aparentemente se le acercaron platillos voladores de alta velocidad. La interferencia magnética interrumpió los instrumentos del panel de control. Se supone que cuando el cosmonauta perdió contacto con la base de control, el Voskhod tuvo un encuentro similar, aunque aún más preocupante. La Unión Soviética nunca verificó la historia oficialmente.

LA ASOCIACION VICTORIANA DE INVESTIGACION DE OVNIS (VUFORS VICTORIAN UFO RESEARCH SOCIETY)

Grupo de Investigación Civil en Australia, tiene su base en Bass Strait, uno de los sitios más conocidos por los avistamientos de OVNIs. El presidente de VUFORS es Judith McGee y el contacto de Relaciones Públicas Internacional es Paul Norman.

SUEÑOS DE BEBES INTELIGENTES

Esto está relacionado con la teoría de que los extraterrestres piensan crear una raza híbrida entre los humanos y ellos. Algunas de las mujeres que han sido secuestradas sueñan con bebés que son parte humanos y parte extraterrestres, ellas sienten que de alguna manera estos bebés son muy especiales. También hay mujeres que han sido capturadas durante el embarazo y les han sacado el feto, hasta hay casos en los que los extraterrestres han vuelto a secuestrar a la madre del feto y le han permitido ver al niño híbrido.

ZETA RETICULI

Dos de los secuestrados, Betty y Barney Hill, acordaron someterse a una hipnosis regresiva para descifrar una serie de eventos extraños que se dieron durante su juventud. Bajo los efectos de la hipnosis, ambos declararon que los habían subido a una nave espacial extraterrestre. Hablaron de haber tenido conexión telepática con extraterrestres, uno de estos seres elaboró un tipo de diagrama estelar. Betty y Barney luego dibujaron el mapa que les habían mostrado y dijeron que con éste, los extraterrestres les habían enseñado el lugar de su origen. Una experta en constelaciones, Marjorie Fish, interpretó estos dibujos y determinó que los extraterrestres seguramente eran originarios de planetas cercanos a las estrellas Zeta Retículi 1 y 2. Puede que el hecho que Betty y Barney hayan sido hipnotizados varios años después del evento, le reste credibilidad a la historia, pero aún así, muchas personas lo creen.